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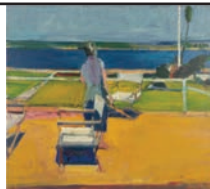
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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | SEPTEMBER 4 - 10, 2013 | VOL. 47, NO. 49 | FREE



TAKE BACK OUR HOMES

RICHMOND STANDS UP TO BIG BANKS AND RETURNS HUNDREDS OF FORECLOSED HOUSES TO FAMILIES. CAN OTHER CITIES FOLLOW ITS LEAD? **PAGE 14**



Diebenkorn

The Berkeley Years

Richard Diebenkorn, *Figure on a Porch*, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

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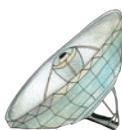


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HURRICANE MICHELLE BACHMANN

Climate change activists released a video calling for a **new naming system for extreme weather events**. Why should nice people named Sandy or Katrina take all the blame for devastating storms when hurricanes could bear names like Marco Rubio, Michelle Bachmann, or James Inhofe? That's right, climate activists want to name the most ferocious storms after climate change deniers. And so far their petition, at www.climatechange.org, has attracted more than 33,000 signatures.

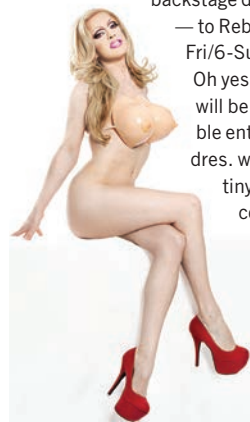
BYE BYE BRIDGE

Because of its precarious position above the water, the **Bay Bridge** will need to be removed piece by piece. Silverado Contractors Inc. and California Engineering Contractors Inc. are the lead companies on the project, which will take apart the span starting from the west and ending in the east. Some pieces will be kept for history, some sold for scrap; others may present longterm environmental concerns due to lead paint. The project is estimated to finish in 2016.

BOXX IT UP

Despite only one contestant originating from San Francisco in the four years *RuPaul's Drag Race* has dominated the gay airwaves, it often seems you can't throw a lipstick in this town without hitting one of the reality competition's slinky alumni. The latest to spread her act around: **Pandora Boxx**, who brings one-woman show "Lik This Boxx" — promising tales of shocking addiction and sordid sexual affairs, plus salacious

backstage dish — to Rebel, Fri/6-Sun/8. Oh yes, there will be double entendres. www.tinyurl.com/boxx-insf



SABBATH BLOODY SABBATH

Photographer Matthew Reamer captured both devoted fans and legendary bands at **Black Sabbath's Shoreline Amphitheatre** concert stop last week. For more live shots, see SFBG.com/Noise.



BREWS IN THE BAYVIEW

Celebrating 16 years of local sudsing it up, **Speakeasy Brewery** in the Bayview is hosting a block party Sat/7, 1-6pm — \$35 tickets include unlimited tastes of Speakeasy's more than 16 beers (including a first crack at new Untouchable Pale Ale and a "mystery brew") as well as food trucks, kid-friendly activities, and live bands. Proceeds benefit SF Made, a nonprofit that promotes local manufacturing. www.goodbeer.com

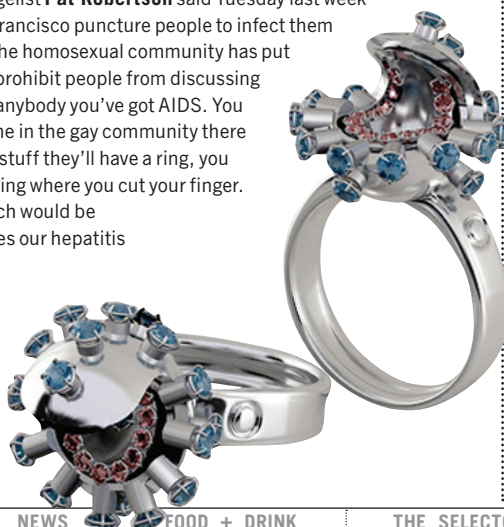
SFSU HACKED

More than 800 students and faculty were targeted in a server breach at **San Francisco State's College of Extended Learning**, downtown. Federal law enforcement told the university that names, Social Security numbers, and other identifiers were compromised. The university paid for two years of identity protection for those affected.

AIDS RINGS!

TV evangelist **Pat Robertson** said Tuesday last week on *The 700 Club* that gay men in San Francisco puncture people to infect them with AIDS. "There are laws now, I think the homosexual community has put these Draconian laws on the books that prohibit people from discussing this particular affliction... You can't tell anybody you've got AIDS. You know what they do in San Francisco, some in the gay community there they want to get people so if they got the stuff they'll have a ring, you shake hands, and the ring's got a little thing where you cut your finger. Really. It's that kind of vicious stuff, which would be the equivalent of murder." Wait till he sees our hepatitis pantyhose.

Then, to our astonishment, we casually Googled "AIDS rings," why not, and found out there are actual AIDS rings. Designed by Andriy Kurovets, the rings are detailed representations of the HIV virus. Guess who's getting one in his stocking this Christmas?



COPS WITH CAMERAS

Two years ago, San Francisco Public Defender Jeff Adachi filed claims against the San Francisco Police Department after surveillance camera footage captured an instance of officer misconduct inside a Tenderloin residential hotel. That 2010 incident became a catalyst for a pilot program rolled out by SFPD last week. Over the next month and a half, 50 plainclothes officers will begin wearing **tiny body cameras** costing \$1,000 apiece, Police Chief Greg Suhr announced Aug. 27. The program is being launched in part to aid in misconduct investigations and improve police accountability.



AP PHOTO BY JEFF CHIU

POLITICAL ALERTS

THURSDAY 5

DEMS FEELING BLUE
Trace Bar, W San Francisco Hotel, 181 Third St, SF. www.sfyd.org. 7-9pm, \$40. RSVP. Join the San Francisco Young Democrats for a swanky soiree, the Ball in Blue. SFYD is a passionate group of young people, ages 18 to 35, working to promote the interests of San Franciscans 35 and under. Comprising one of the largest clubs in SF, the group is made up of young professionals, students, legislative staff members, and organizers invested in San Francisco. For more information, send an email to sfydpresident@gmail.com.

FRIDAY 6

MEMORIAL FOR ABSOLUTE EMPRESS I DE SAN FRANCISCO
Grace Cathedral, 1100 California St, SF. 11am. Legendary San Francisco drag queen Jose Julio Sarria, aka The Widow Norton, died Aug. 19, and his memorial is sure to be packed with followers mourning the loss. Sarria, who was performing in drag in North Beach in the 1950s and '60s, became the first out gay person to run for San Francisco supervisor in 1961. Immediately following the memorial, Sarria will be interred in his final resting place, beside famed 19th century San Franciscan Emperor Joshua Norton, whose Colma gravesite Sarria led annual pilgrimages to. Cemetery services will be followed by a reception at San Francisco's The Lookout.

SATURDAY 7

POWERFUL BAYVIEW
2145 Keith St, SF. power@peopleorganized.org. 1:30-4:30pm, free. RSVP. People Organized to Win Employment Rights (POWER) is hosting an office warming at its new space in San Francisco's Bayview Hunter's Point neighborhood. This is an opportunity to view POWER's new space, meet the neighbors, and learn about upcoming campaigns. For years, POWER's Bayview Organizing Project (BVOP) has sought to aid low-income residents and workers in shaping decisions that are made on issues ranging from affordable housing to environmental justice, all within the context of a ferocious attempts to gentrify the community.

SUNDAY 8

SUNDAY STREETS WESTERN ADDITION

Fillmore from Geary to Fulton; Fulton from Fillmore to Baker, SF. sunday-streetssf.com. 11am-4pm, free. In partnership with Livable City and the City of San Francisco, Sunday Streets opens up main thoroughfares to pedestrians, cyclists and community members. The Western Addition edition will feature a climbing wall, SF Skate Club exhibit, and a project of reimagining Fulton Street that will tap community imagination to create a lightweight model of the street, 6 feet long by 30 inches wide, capturing the street's historical topography and urban form.



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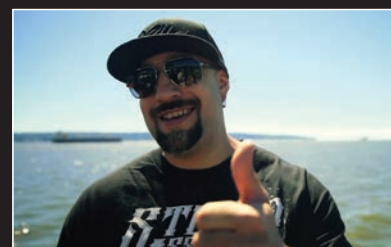
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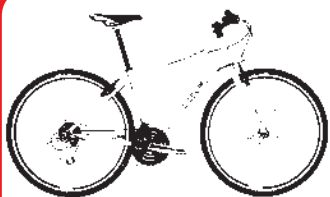


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DBOX

Forget the Willie Brown Bay Bridge

EDITORIAL As the California Legislature prepares to wrap up before fall recess, a resolution is working its way through the approval process to rename the western span of the Bay Bridge the "Willie L. Brown Jr. Bridge."

Brown, who formerly served as mayor of San Francisco and speaker of the California Assembly, is known for boasting about his hobnobbing with the rich and famous in his San Francisco Chronicle column, "Willie's World." But to long-time progressive San Franciscans who spent decades trying to stem the tide of gentrification, he was the powerful figure who rolled out the welcome mat for high-end developers and corporate interests, whose interests in San Francisco revolved around profit alone.

As mayor, Brown presided over land-use policies that resulted in high-end developments at a time when evictions were rampant, a trend that rings familiar in today's tech-saturated San Francisco. Once, when pressed on the idea that his approach was making the city increasingly unaffordable, Brown's famous retort was: "If you don't make \$50,000 a year in San Francisco, then you shouldn't live here."

It's not just Brown's insensitivity to struggling tenants, deep ties to corporate interests and high-end real-estate developers, or continued behind-the-scenes influence in San Francisco politics that cause us to squirm when we think about the San Francisco-Oakland Bay Bridge bearing this politician's name. There's also the key question of whether Bay Area residents actually want to see this happen — and, given Brown's historic role as a divisive figure, the idea that there is universal support for such an idea is laughable.

A legislative analysis presented

to the Assembly Committee on Transportation a few weeks ago noted that lawmakers actually came up with ground rules for big decisions like whether a bridge ought to be named after someone, to "promote fairness." The rules stipulate that such a proposal "must reflect a community consensus" — and guess what? Even Brown's editors over at the Chronicle issued a June editorial opposing the idea.

Not only that, but proposals like this are only supposed to come from representatives of the district where the thing being renamed is located — yet this scheme came from Assemblymember Isadore Hall, a Democrat from Compton. But despite clear failure to adhere to these basic rules, only a single committee member voted against naming the bridge after Brown.

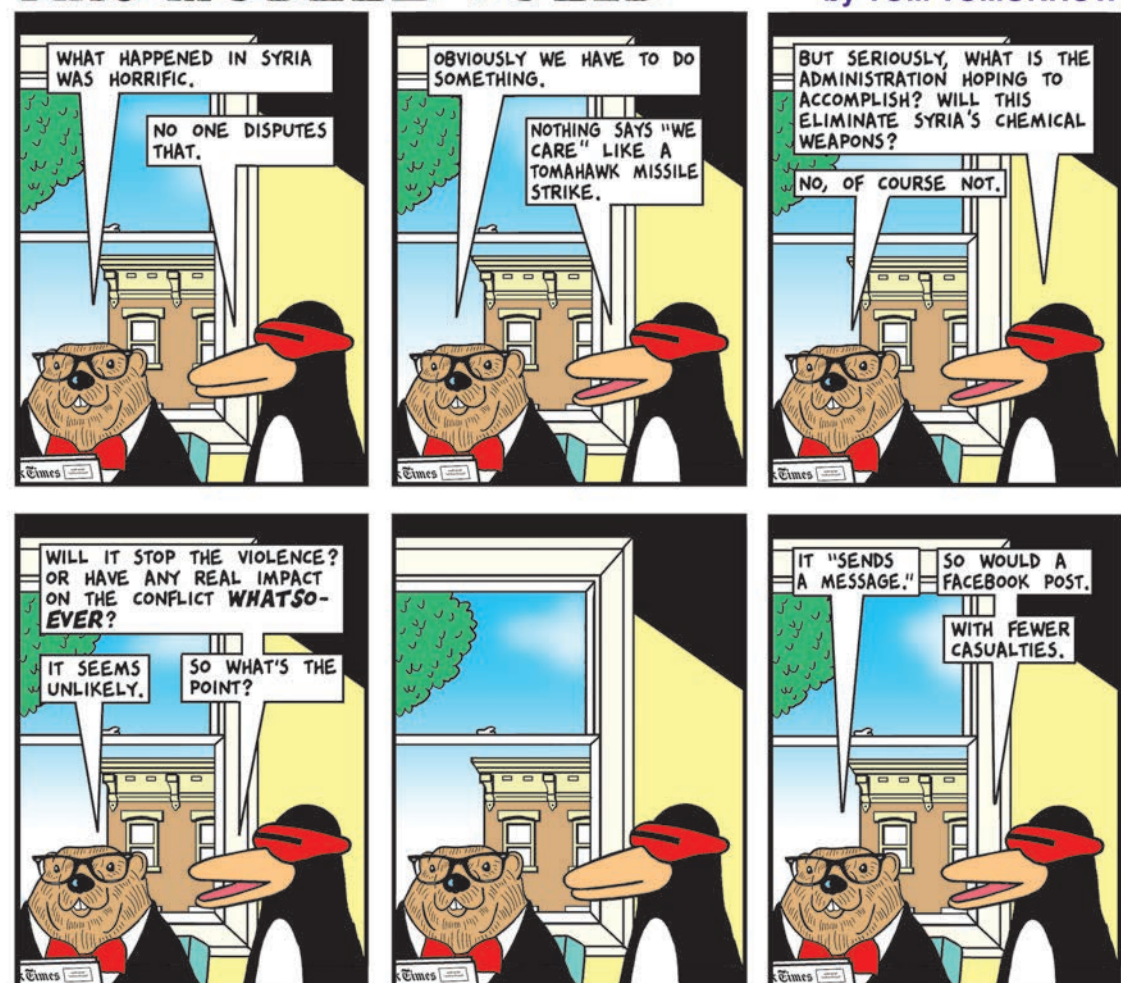
Interestingly enough, the bill even includes a request for Caltrans to determine the cost of posting signs commemorating Brown, which would evidently be funded by donations from unspecified private sources.

If the San Francisco-Oakland Bay Bridge is going to be named after anyone, we agree that the honor should be reserved for beloved 19th-century San Francisco eccentric Joshua Abraham Norton, the Scotsman who proclaimed himself emperor of the United States in 1859 and printed his own currency.

So far, a Change.org petition calling on Gov. Jerry Brown to name it the Emperor Norton Bay Bridge has garnered 1,800 signatures. "He was a champion of racial and religious unity, an advocate for women's suffrage [and] a defender of the people," the petition notes. That sounds more like something motorists can be proud of when they drive back and forth across the bay. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Put the Warriors Arena atop Caltrain

BY BILL NICHOLS

OPINION Numerous problems with the proposed location of a new Warriors stadium and surrounding complex are obvious. What we need is a better solution, not just laments about the folly of it all. Is there a better solution for everyone?

We can take a page from Warriors co-owner Peter Guber's book, *Tell To Win*. He explains how a business proposal lives or dies in terms of the story it embodies. The story trumps piles of statistics or litanies of problems. This is what tries men's souls and glazes eyes. But there is an alternative story to tell in this case, one that is win-win for everyone.

Let's create a great sports complex at the heart of our public transportation system. We don't need to clog the waterfront when we can build a great sports mecca elsewhere. Let's take a cue from New York City and how Madison Square Garden perches directly

above Penn Station.

Right now Caltrain has an ideally located terminus in the core of the city, but it's unsightly. Why not put the new stadium directly above the Caltrain station? The same solution is being applied right now to the new Time Warner headquarters at Hudson Yards on the west side in New York: several skyscrapers will rise on platforms above an existing rail yard.

Consider the advantages: Caltrain passengers can walk upstairs to see a game! Muni and BART riders can take a short walk to the stadium. Soon they'll be able to ride the Central Subway to it as well. It's the perfect place for a major indoor arena that could host diverse events.

AT&T Park is just a block away and already lends enormous appeal to this entire area. The train yard extends from Fourth to Seventh streets and the space above this great expanse could house a sizable parking garage, less than a block from the 280 access ramp, as well as a hotel, restaurants, condos,

offices, and perhaps a shopping complex.

It's everything Peter Guber and his partners dream of, that the city needs, and that we can embrace, now that it's in the right place.

Let's welcome the Warriors by all means. But do we want a Titanic on the waterfront when we can have a jewel above the Caltrain station that will simultaneously overcome the gulf that now exists between the western part of SOMA and Mission Bay?

This location could establish a sports complex the rival of any in the country. An essential, but dreary space turns into a great sports oasis, like Cinderella at midnight but in reverse. Perhaps the city will even want to include a large, well-equipped community recreation center for all of us who like to play as well as watch. **SFBG**

Bill Nichols is a consultant for documentary filmmakers and has published a dozen books related to the cinema. He lives in San Francisco.

AP IMAGES PHOTO BY JEFF CHIU



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BY ALEX MONTERO
news@sfbg.com

NEWS A high-profile local civil rights ordinance passed last year to shine light on the San Francisco Police Department's joint activities with the FBI has been undermined by the SFPD's refusal to disclose its surveillance activities. This comes at a time when the public is learning more than ever about the federal government's intrusion into the privacy of law-abiding US citizens.

In May 2012, the Board of Supervisors unanimously passed the Safe San Francisco Civil Rights Ordinance, which Mayor Ed Lee signed in a photo-op ceremony with Police Chief Greg Suhr and the activists who supported it. They claimed the board's passage of the ordinance ushered in a new era of transparency over the SFPD's previously secretive work with the FBI-led Joint Terrorism Task Force.

"The ordinance basically requires three things," Nasrina Bargzie, a civil rights attorney at the Asian Law Caucus who worked on the measure, told the Bay Guardian. "The first part requires that the Police Department work with the JTTF has to follow the California constitutional rights of privacy, so they're not following the lax standards of the [US] Department of Justice. The second part is that they can no longer enter into any secret agreements with the FBI; it has to go before the Police Commission in a public setting. The final part of the ordinance exists to make sure the rules are being followed, so there is a requirement for a yearly report."

At the time of its passage, activists told the Guardian that the ordinance was only as strong as the SFPD's willingness to disclose its activities (see "Mayor Lee signs watered-down limits on SFPD spying," 5/9/12). But the SFPD's refusal to disclose even minimal, basic information calls into question the ordinance's value.

After the release of multiple reports earlier this year that activists called inadequate, Suhr is now maintaining silence regarding the JTTF, while claiming the department is in full compliance with the ordinance. According to Bargzie, Suhr told her the FBI is barring him from disclosing the requested information.

Following multiple efforts by the Guardian to get a comment out of SFPD about the ordinance and whether the department was indeed

taking a subservient role to the FBI, SFPD Sgt. Dennis Toomer told us, "We're not talking about that at all."

LACK OF RESPONSE

Activists have sparred with Suhr over implementation of the ordinance and its required annual report since at least the beginning of 2013.

Deputy Chief John Loftus presented the first report to the Police Commission on Jan. 23, which claimed the SFPD was in "full compliance" with the ordinance without providing any details. Activists and the public quickly demanded a real response.

"The commission presented this short oral report, which was a little short of two minutes long," Bargzie told us. "There was no data that we were not already aware of. It was just basic statements claiming that they were complying with the ordinance."

Suhr apologized for the omissions while stating his department was still in compliance with the ordinance's guidelines, pledging to be more forthcoming. At this time, SFPD Sgt. Michael Andraychak told the Guardian: "The Chief's Office is in the process of scheduling meetings with Nasrina Bargzie [of the Asian Law Caucus] to develop a report with more detail so those concerned and the public can be as informed as possible. Chief Suhr is committed to remain in compliance with the ordinance."

The Coalition for Safe San Francisco, an activist group consisting of Muslim Legal Fund of America, Asian Law Caucus, and dozens of other groups, met with Suhr to discuss setting up a template for the reports.

Suhr then released a second report, which contained more relevant information, stating that SFPD officers did not act as informants in 2012 and three full-time SFPD officers were assigned to the JTTF.

But the report still omitted key oversight information, such as whether any prosecutions resulted from JTTF and SFPD investigations, which would allow the Muslim Legal Fund of America and other groups to determine whom the SFPD is arresting and why.

Last year, Suhr told a San Francisco Examiner reporter that his officers followed up on 2,000 tips regarding terrorism. However, this information curiously did not make it into the official report.

"We contacted the chief to let him know we were not okay with



Still secret

SFPD won't allow public oversight of its surveillance work with the FBI, despite high-profile legislation requiring it

this. We had another meeting with him and he said he'd think about it and get back to us and now he is claiming he cannot honor a basic component of the ordinance," Bargzie told us. "He asserts in writing this is because the FBI will not let him share the basic information."

WEAKENED LEGISLATION

The weak efforts behind the implementation of the SSFCRO date back to Lee's veto of a stronger ordinance in April 2012, which would have codified privacy protections and given the Police Commission more power to stop FBI-SFPD activities that did not comply with Department General Order (DGO) 8.10, the 1990 policy aimed at protecting First Amendment activities. After Lee's veto, the Board of Supervisors passed a weaker version. Both were sponsored by Sup. Jane Kim.

John Crew, a former police practices expert with the Northern California American Civil Liberties Union, raised concerns to the Guardian about the weakened legislation. "It is a step in the right direction, there's no doubt it's progress," Crew told us at the time. "But whether it's real progress depends on the implementation. Ultimately, it will come down to political will at the Police Commission to enforce privacy protections."

Much of the ordinance's failure stems from the apparent lack of real intent to disclose what the activists sought. Critics painted the SSFCRO signing ceremony as a hollow sym-

bolic act, a way for Lee and Suhr to publicly promote civil rights and progressive ideals with an ordinance they purposefully weakened.

"My sense is that [the SFPD] is not taking this seriously," Bargzie told us. "I think they probably believe that they are providing as much information as the FBI will let them and Chief Suhr thinks it's fine that the FBI can tell him to share what they tell him to."

The lack of transparency regarding the JTTF's work with the SFPD requires the public to trust the federal government to safeguard civil liberties. But in the wake of whistleblower Edward Snowden's leak exposing the expansive surveillance system by the National Security Agency and the SFPD's notorious history of illegal surveillance and racial profiling, the public has little reason to trust the authorities.

HISTORY OF SPYING

The passage of the SSFCRO is the latest effort to counter a long history of racial profiling, spying on radical political groups, and other constitutional violations, episodes that have been followed by progressive reforms in San Francisco.

Prior to the passage of DGO 8.10 in 1990, the SFPD notoriously participated in the surveillance of non-criminal, pacifist political organizations. During the 1984 Democratic National Convention, the SFPD carried out surveillance on law-abiding organizations and, throughout the 1980s, it created files on civil, labor, and special interest groups in the Bay Area, revelations that led to the adoption of DGO 8.10.

But even after that, disclosures surfaced showing that the SFPD was blatantly violating its own rules. They included then-Police Chief Tony Ribera admitting that files on non-criminal political activity were not destroyed (as required by the '90s reforms), the selling of confidential intelligence material to foreign governments and private entities, and the actions of SFPD Intelligence Officer Tom Gerad, who informed on local political groups for the FBI.

In the subsequent years following the Gerad scandal, San Francisco sought to strengthen DGO 8.10, requiring more transparency and oversight. But this progress was undercut in 2007 when the SFPD secretly signed a secret JTTF Memorandum of Understanding (MOU) undermining DGO 8.10.

San Francisco's Human Rights Commission held hearings in which the community voiced concerns over illegal police and federal surveillance. In response, the SFPD said it was unable to discuss arrangements with the JTTF without the permission of the FBI.

In 2011, the previously secret MOU was unearthed by the ACLU (see "Spies in blue," 4/26/11), prompting Suhr to issue Bureau Order #2011-07, which reaffirmed that SFPD personnel were under the jurisdiction of local and state privacy protections and did not spy on law-abiding groups. SFPD Public Information Officer Albie Esparza said the order reversed the language of the 2007 memo.

Part of Suhr's amendment to SFPD policy at the time included the necessity of a predicate offense in all SFPD investigations. Thus, the SFPD could not investigate or spy on those who were not suspected of violating the California Penal Code or federal law.

Activists wanted those protections enshrined in city law, which resulted in last year's vetoed ordinance and passage of the watered down Safe San Francisco Civil Rights Ordinance in 2012, which activists now say they feel duped by.

"We have been extremely disappointed at the lack of information that has been included in the reports," Summer K. Hararah, regional director for the Greater San Francisco Area Muslim Legal Fund of America, told us. "If the SFPD is going to violate rights of Arab-Americans, the police chief has a responsibility to stand up to the FBI."

POST 9/11 WORLD

Lax federal guidelines for counterterrorism have been building since the Bush administration began implementing emergency measures after 9/11 terrorist attacks. In San Francisco's case, the FBI has subjected local law enforcement to these rules.

Since 9/11, both the ACLU of Northern California and the Human Rights Commission have publicized cases of racial profiling and surveillance of pacifist, non-criminal Muslim and Middle-Eastern groups in San Francisco.

A 2007 FBI memorandum illustrated a prominent instance of this profiling in which FBI agents attended Ramadan Iftar dinners in San Francisco purportedly as part of the FBI's mosque outreach

NEWS

program. Under this guise, the agents collected data on certain attendants, including names, the content of conversations, and other information covered by the First Amendment.

According to the FBI Domestic Investigations and Operations Guide, the JTTF is permitted to conduct surveillance of this nature, by identifying "locations of concentrated ethnic communities in the Field Office's domain, if these locations will reasonably aid in the analysis of the potential threats and vulnerabilities, and, overall assist domain awareness for the purpose of performing intelligence analysis."

"CIVIL RIGHTS IS NOT A SYMBOLIC ISSUE."

SUMMER K. HARARAH,
REGIONAL DIRECTOR
FOR THE GREATER SAN
FRANCISCO AREA MUSLIM
LEGAL FUND OF AMERICA

These policies directly contradict SSFCO, DGO 8.10, and the California Constitution's privacy protections. In Portland, Ore., the local government successfully fought this issue by bifurcating local law enforcement from the JTTF after the public and the ACLU raised concerns over similar constitutional violations and racial profiling.

This Portland model is now a precedent for activist groups nationwide seeking to end the lack of oversight permeating their local police departments.

"Portland has been a great model," Hararah told us. "When the FBI began to interview Muslim men in mass after 9/11, Portland was one of the few that said 'absolutely not.'"

But in San Francisco, Lee (whose office didn't respond to our request for comment) and Suhr's symbolic promotion of civil rights has diminished into a case of them basically bullshitting the public.

"Civil rights is not a symbolic issue," Hararah told us. "The mayor backed this legislation and we want to see that the commitment is put forth with global assurance. The first step is having info about what the JTTF is doing to be sure it abides by human rights protections and is appropriate." **SFBG**

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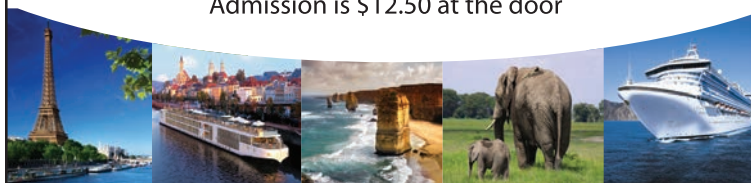
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BY AMY YANNELLO
news@sfbg.com

NEWS As she had done countless times before, Gloria Davidson sat and waited for her son to be brought into the courtroom. His hands and feet were shackled, and his blue uniform branded him as different — someone to be judged apart from the rest of the crowd in this room.

His crime? Aaron Davidson has schizophrenia.

On that day earlier this year, which Gloria recounted and shared with the Guardian in a recent interview, he faced charges for violating one of five restraining orders against him — but he didn't understand what he'd done to deserve them, his mother said.

"The neurons and synapses in his brain fire inappropriately and he sees and hears things that are not really there," Gloria explained. "As a result, his responses to his perceived reality are often unwarranted or make no sense," she continued, "or frighten the people around him." Aaron could neither speak coherently nor acknowledge that his actions had led to restraining orders, she said.

In his case, the judge deemed Aaron "incompetent to stand trial" and sent him to Napa State Hospital for treatment. He remains there, where he'll turn 36 later this month.

Davidson is one of three Bay Area mothers with adult sons at NSH to push for full, statewide implementation of Laura's Law.

Known formally as "assisted outpatient treatment" (AOT), the law is named for Laura Wilcox, a 19-year-old college student who lost her life when Scott Harlan Thorpe, a man with a persistent and severe mental illness who had stopped taking his medication, shot and killed her and a coworker at a Nevada City mental health clinic.

While Thorpe, then 41, was in too deep of a state of psychosis to benefit from AOT at the time of the shootings, his family, psychiatrist, and the Wilcoxes all believed that if the legislation had been in effect even six months earlier, when Thorpe's family first noticed he'd stopped taking medication, the tragedy could have been averted.

DEBATE ON INVOLUNTARY TREATMENT

Through AOT, an individual's family, doctor, or trusted third party may advocate to a judge that a patient is at risk of decompensation — serious psychological deterioration making it impossible to function independently — if left untreated.

Slipping away

Poorly tracked mental health services funds aren't reaching patients with severe psychological illness

In very narrow circumstances, a judge may order a person to receive AOT as a condition of being allowed to continue living independently.

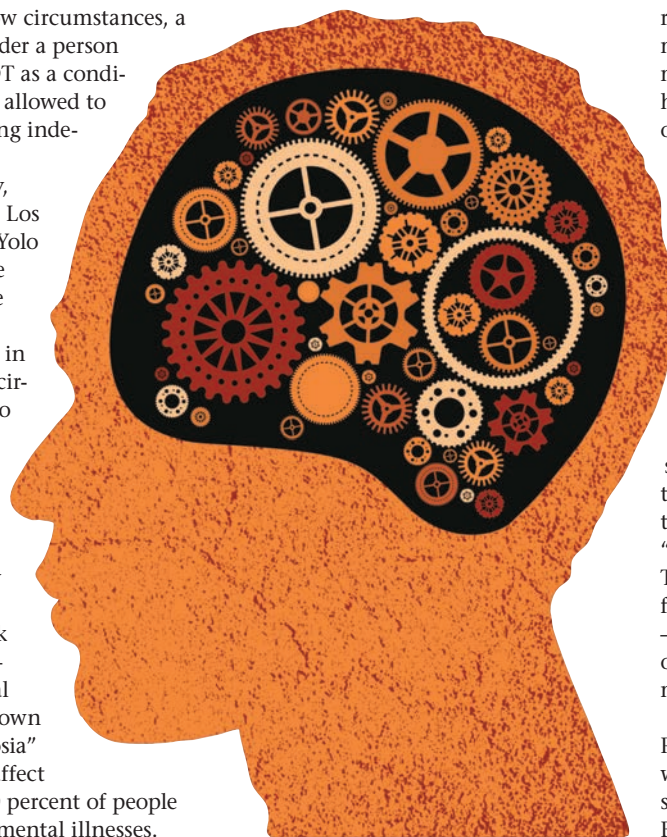
Currently, only Nevada, Los Angeles and Yolo counties have embraced the law, which allows courts in very limited circumstances to compel into treatment those residents who are too ill to know they are ill.

This "lack of insight" — a neurological condition known as "anosognosia" — is said to affect upward of 40 percent of people with serious mental illnesses.

Gloria Davidson and Teresa Pasquini, another mother of a mentally ill NSH patient, are now pushing for Laura's Law implementation in Contra Costa County. They're joined by a third mother, Candy DeWitt, who founded a project called Voices of Mothers Project to bring together parents of people suffering from anosognosia. Alameda County is expected to approve a one-year AOT pilot project this month, according to DeWitt.

Laura's Law isn't without its detractors. "Where does it end?" asked Dan Brzovic, an attorney based in the Oakland office of Disability Rights California. "Pretty soon, we'll have people saying that anyone with a mental illness cannot think for themselves."

"The moral issue is that people who are competent to make choices for themselves must be given that right," he continued. "That's if they have the capacity. If they don't, then there are involuntary treatment options already on the books,



SIXTEEN PERCENT OF INMATES HAVE A SEVERE MENTAL ILLNESS, MAKING PRISONS THE LARGEST DE FACTO PSYCHIATRIC FACILITIES.

like conservatorship."

But the debate surrounding Laura's Law and mental health service delivery goes deeper, since underlying questions remain about whether dedicated funding has translated to sufficient levels of care. Each of the three mothers told the Guardian that their sons — all deemed to be suffering from "serious mental illness" — never

received adequate treatment as they moved through California's fragmented and broken public mental health system, despite the advent of Proposition 63, the 2004 ballot initiative that created California's Mental Health Services Act.

A staggering report released in mid-August by State Auditor Elaine Howle brings this claim into focus. According to the audit, the California Department of Mental Health and the Oversight and Accountability Commission have exercised such "minimal oversight" since MHSA went into effect that the state has "little assurance" that \$7.4 billion has been used "effectively and appropriately." That amount represents the total funding generated by the MHSA — which imposes a 1 percent tax on personal income in excess of \$1 million — from 2006 to 2012.

In response to these revelations, Rose King, a co-author of Prop. 63 who previously served as a consultant for then-Attorney General Bill Lockyer, stated, "No county has been required to demonstrate its accountability for any spending or program choices. The public — and state officials — have no idea whether counties have improved county mental health systems, whether spending complies with the law, and whether private contractors have delivered promised services."

"WASTE, FRAUD, MISMANAGEMENT"

The MHSA ramped up services for some 600,000 adults and children in the public mental health system, bringing in \$1 billion per year in dedicated funding for the treatment of serious mental illness.

But beyond patients tracked via Medi-Cal, no one tracks the true number of uninsured patients served. There isn't a data system capturing all the clients or services tied to MHSA funds, making outcomes impossible to track with accuracy.

Some funding has gone to client advocacy groups who actively oppose Laura's Law. Disability

Rights California and the California Network of Mental Health Clients, both opponents of AOT, received \$3 million and \$1.5 million in MHSA grants respectively. These groups believe voluntary services should be the only programs to receive funding through MHSA and have actively threatened to sue counties that have tried to implement Laura's Law.

Some of the very people who campaigned hardest for MHSA have since become watchdogs monitoring its implementation. They include King, who lost both a husband and son to suicide due to lack of treatment for their severe mental illnesses, and Pasquini — whose only son is languishing in NSH with a diagnosis of schizophrenia and a felony charge for an alleged assault on a fellow patient while on the incorrect medication.

Unlike 90 percent of patients there, Danny Pasquini is in NSH on what's known as a "civil commitment," (versus criminal), under conservatorship of Contra Costa County, meaning he was deemed to be so gravely disabled that he could no longer take care of himself, his mother said.

These embattled mothers say they've observed a system awash in "waste, fraud and mismanagement." They also charge that the system results in disproportionate services for what King terms the "worried well" — people merely experiencing life's ups and downs — in many cases to the neglect of those struggling with what's classified as "serious mental illness."

MISSPENDING OF FUNDS DESIGNATED FOR PREVENTION?

Under the MHSA, only a specified population may receive treatment using these funds. Patients must have been diagnosed with "serious mental illness," amounting to psychological problems that are severe enough to prevent an individual from functioning independently without assistance should they go untreated.

But critics like King and DJ Jaffe of the Mental Illness Policy Org. (MIPO), a national think tank that has been critical of California's management of MHSA monies, contend that the 20 percent of MHSA funds designated for Prevention and Early Intervention (PEI) programs are instead being funneled into programs with little connection to mental illness treatment.

The MHSA specifically limits PEI dollars to programs that "prevent mental illnesses from becoming severe or disabling" or that "limit the duration of untreated mental illness."

Yet King contends that these funds have been used instead to

underwrite social service programs ranging from domestic violence prevention and parenting classes, to social skills for disadvantaged youth — all good causes that are nevertheless “not legitimate recipients” of money intended for mental illness treatment, King says.

CONFLICT-OF-INTEREST ALLEGATIONS

Jaffe’s organization has seized on the PEI expenditures as a violation of the MHSA, turning a skeptical eye on the 16-member Mental Health Services Oversight and Accountability Commission.

In 2011, according to a MIPO analysis, more than \$23 million in PEI grants went to advocacy organizations and service providers with direct financial ties to both OAC commissioners and committee members. MIPO characterized it as “insider dealing” and a violation of California conflict-of-interest laws.

OAC committee member Rusty Selix, a lobbyist and Prop. 63 co-author, dismissed the MIPO report, saying, “I don’t see any conflict.”

Selix added that unpaid OAC board members recuse themselves from voting whenever it’s deemed to be necessary. And he defended a system where stakeholders, such as consumers and family members, also serve on committees, saying, “You can’t expect to include them in the process without criss-crossing some stakeholders who also receive MHSA grants.”

Jaffe took a different tack. “The problem, besides the blatant conflict-of-interest,” countered Jaffe, “is how these PEI monies are being spent. And they’re not being spent to help the seriously mentally ill,” he continued. “Yet year after year, they’re getting approved. Millions and millions of taxpayer dollars that were supposed to go to treat the sickest among us are being spent on social programs.”

NOT ENOUGH BEDS

Some believe the broad issue of funds not making it to the intended target population might be playing out within the microcosm of San Francisco. In 2010-11, the most recent available data, San Francisco County received \$23 million in MHSA funding, 75 percent of which was earmarked for direct services.

But that money hasn’t gone toward ensuring that there are enough beds for treating mentally ill patients, according to Geoff Wilson, president of the Physicians’ Organizing Committee. Wilson’s organization reported that as of

August, San Francisco General Hospital had dropped to 19 emergency psychiatric beds, down from 88 two years ago.

“It’s unconscionable. We’ve got the highest 5150 rate in the state,” Wilson told the Guardian, referring to 72-hour psychiatric holds imposed by law enforcement. We’re not saying ‘lock everyone up,’ we’re just saying that for people who need it, the beds need to be there, and there’s barely any left in the city.”

Wilson explained the cuts by saying that when Medi-Cal stopped paying for the care — essentially “raising the bar” for what it took to keep someone in a psychiatric inpatient bed — the county slashed the number of beds because it “simply wasn’t profitable” to keep them open.

Asked to respond to this claim, SFDPH spokesperson Eileen Shields told the Guardian that only Barbara Garcia, the agency director, was in a position to respond. But Garcia was out of town and unavailable for comment.

According to the POC’s Dr. Cameron Quanbeck, it costs \$250 per day to house inmates in jail, compared with \$1,700 per day for hospital care. In March, Sheriff Ross Mirkarimi testified before the Mental Health Board that the jail system had become the “default” place for people with mental illness, identifying more than 70,000 contacts with Jail Psychiatric Services in 2012 alone.

LA W ENFORCEMENT AND LAURA’S LAW

According to the U.S. Department of Justice, 16 percent of inmates have a severe mental illness, making jails and prisons the largest de facto psychiatric treatment facilities. The National Sheriff’s Association has come out in support of AOT laws in all 50 states.

Pasquini says her son could have benefited from AOT, and she believes that “AOT should be a mandated MHSA program in every county to prevent tragedy and intervene with the criminalization of mental illness.”

Since his initial diagnosis of schizo-affective disorder at 16, Pasquini’s 31-year-old son has had more than 70 emergency contacts with law enforcement and/or ambulance personnel, most of them resulting in 5150 holds.

He is now a patient at NSH, where “he wants to die every day, and I don’t blame him,” continued Pasquini. “It’s a reality for him. His illness has progressed, because every time you have a ‘break,’ you get a little worse. He’s the perfect candidate for Laura’s Law.” SFBG

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BY JOE FITZGERALD RODRIGUEZ
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NEWS From the Chevron refinery explosion to deepening pain of the housing crisis, the city of Richmond has endured a lot.

Walk through Richmond's Iron Triangle neighborhood and the signs of economic turmoil are everywhere. Homes there have been foreclosed or abandoned for years. Some windows are boarded up, others shattered. In lieu of decorations, signs bearing "DO NOT ENTER" warnings are posted on every other door. Bedding peeks out from beneath one of the abandoned homes.

Despite the neighborhood's struggle, life goes on.

Families still live here. Just around the corner from the worst of the crumbling houses children ran after an ice cream truck, whose music could be heard blocks away. The ice cream man, Ank Talwar, said that the crumbling neighborhood had seen progress.

"It's better than before," he told the Guardian. Speaking through a metal barricade in his window, he said five years ago the neighborhood was nearly uninhabitable due to crime.

It's that tenuous progress that Richmond Mayor Gayle McLaughlin points to when justifying

Not for sale

Richmond seizes mortgage loans from banks to revive its communities

Richmond's controversial plan to use eminent domain to seize over 600 underwater mortgages, which would allow families to make payments to the city instead of the banks.

The most important aspect of this plan, she says, is that those families get to stay in their homes.

DESPERATE TIMES

When Richmond's plan to use eminent domain to seize mortgages was first unveiled, it triggered a national debate. It's a legal tactic typically used by governments to seize land needed for public use — parks, freeways, or other major infrastructure projects.

The seizure plan's opponents say that this is a twisted use of eminent domain and a government overreach meant to siphon money rather than benefit the public good. But however one views the city's solution, nobody can argue that the underwater mortgages haven't caused trouble for Richmond.

In a legal declaration, City Manager William Lindsay detailed the lingering pain in the wake of the housing crisis.

"According to the city's research, Richmond has one of the worst situations in the country, with approximately 51 percent of homeowners underwater on mortgage debt," he wrote. In the past three years, Richmond has been slammed by more than 2,000 foreclosures.

Like a spreading infection, the disease of debt doesn't just affect homeowners.

There are hundreds of vacant homes in Richmond, Lindsay wrote, attracting rats, criminals, and dumping from neighbors. One of the abandoned properties the Guardian visited had a sea of garbage that filled the entire yard: mattresses, broken televisions, baby seats, and other abandoned items.

Property values took a hit too, which Lindsay wrote had a "cata-

strophic impact" on Richmond's tax base, declining from \$48 million in 2007 to \$41 million in 2012, a more than 14 percent decrease. Lowered tax revenue forced Richmond to cut its city staff by about 200 workers.

Families were losing their homes, neighbors were living in wrecked neighborhoods, and the city hemorrhaged money. To put it bluntly, Richmond was desperate.

That's where Mortgage Resolution Partners came in.

MRP is the brainchild of John Vlahoplus and Robert Hockett, two Rhodes Scholars who sought a way to rescue the economy from a growing problem: Busted mortgages were reducing the nation's spending. More than 11 million homes are underwater throughout the United States, according to data from mortgage metric site CoreLogic.

That these mortgage loan investments were locked up in cities and held by big banks that Washington

had recently bailed out made national action on the problem less likely, which led Vlahoplus to a novel solution.

"I thought, how would you fix this? Buy them," he said. "How would you buy them? Eminent domain. Find someone with the incentive to do the economically rational thing, and that's what it was." This way, no national rescue would be needed and the solutions would come from the cities themselves.

The mechanics of the plan are anything but simple. Richmond offers anywhere from \$180 to \$150,000 to buy a bank loan that's worth about \$300,000 (but sometimes more). The homes themselves are usually worth \$200,000 or so, hence the term "underwater," as the borrowers usually owe much more than the homes are worth.

Richmond then offers the homeowner a new loan with lower, livable monthly payments, and MRP makes \$4,500 in the transaction.

The sticking point is when the banks refuse to sell the loan to Richmond. That's when the city invokes eminent domain, seizing the loan whether the banks want it to or not. Hence the controversy.

This move has already been challenged in court. Wells Fargo, on

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behalf of investors like Fannie Mae and Freddie Mac, filed a lawsuit in August to stop Richmond's plan.

The suit paints a picture of a false Robin Hood, arguing that the plan pulls money from the banks' and investors' pockets, and funnels it directly into Richmond's coffers. Wells Fargo alleges that McLaughlin's strategy is an "unconstitutional scheme," a "profit-driven strategy," and would cause "substantial economic harm in Richmond and beyond."

But at this point, it may be the only card Richmond has left in its hand. And the stakes, McLaughlin said, are high.

"We've seen the situation get worse and worse," she said. "Having boarded up homes is in itself a blight, and often things go along with that like crime. People utilize these homes for drug activity and such. It's a burden on the city, a burden on the community. People are dealing with the devastation of their neighborhoods going downhill."

Though all of Richmond is affected when homes lose their value, those hardest hit by the housing cri-



sis are the borrowers themselves.

UNDERWATER

Juan Sandoval is 45 years old, a father and a husband. After entering the U.S. from Mexico when he was 18, he built a life here. His single story home in the Belling Woods

neighborhood is modest but welcoming, adorned with photographs of his wife and children. There are hints of the family's Catholic faith — the Virgin Mary peers down from a shelf behind a VHS copy of Disney's *Dumbo*.

Sandoval bought the house for

\$290,000 on a non-fixed rate a few years before the housing crisis. His home was last valued at \$185,000, and now he owes the banks more than \$450,000 on the mortgage. Sandoval is a prime candidate for McLaughlin's planned eminent domain seizure — without it, he'll

soon lose his home, he said.

Only now returning to work after recovering from a back injury in his construction job, he's slowly built up debt, and couldn't afford to fix his house's furnace. His guilt grew as his family shivered through the cold at night.

The debt started to give him nightmares.

"I would wake up at night and be 'no that's not happening,' but it was happening," he said.

Things got better four years ago when his daughter, Celeste, was born.

"She came during a very bad time for us. I think she came for a reason, she held the family together," he said. "We were having so many problems."

He pays \$1,500 a month toward his mortgage now, but that will soon balloon to \$3,000.

After his work injuries as a subcontractor, "money was not coming in," he said. The cost of his surgeries made it hard to make his mortgage payments, and so he asked for help. "I requested help from my bank, Central Mortgage this year." But by a stroke of luck, "they lost the paperwork."

After months of haranguing, the
CONTINUES ON PAGE 18 >>

STUDY SOMATICS IN DEPTH

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bank offered him a short sale.

But this is a home he wanted to keep for his family to live in, he said. As he looked over at a small pile of his daughter's toys, a pink stuffed rabbit and a toy car, he contemplated his family's future.

"It was too late for me, when I found out and figured out I made a mistake. The mistake I made was to trust the realtor with my family," he said. But now, he thinks his family may have a chance to stay. "If they do that program I will keep my house, my payment will be less, I will have the money to do all the repairs I need."

THE BIGGER PICTURE

It's not just about helping out the 624 homeowners Richmond seeks to assist with their underwater mortgages, Vlahoplus said.

"The critical thing is this is not just about the borrower," he explained. "Did someone do something morally correct and get (tricked) by some scummy



mortgage broker? Or did someone sign something illegally? This is irrelevant."

Instead, it's really about the surrounding homes, the neighbors and the local economy, he said. And there is data to back this up.

A study by researchers from Princeton University and the University of Chicago's Booth School of Business, titled *Household Balance Sheets, Consumption, and the Economic Slump*, identified a direct tie between lower property values and shrinking credit rates. The study showed that those with lower property value spend less on automobiles, which economists recognize as a significant part of the nation's economic contraction.

Homeowners in cities with fewer than 15 percent of mortgages underwater cut back a bit, the study found, but in zip codes where more than 50 percent of homeowners were underwater, consumers cut back their spending by five times as much.

Meanwhile, Richmond is slowly becoming immersed in underwater mortgages and foreclosures. In Sandoval's neighborhood, seven

TO LISTEN TO FULL AUDIO INTERVIEWS WITH RICHMOND HOMEOWNERS, VISIT BIT.LY/RichNotForSale

other houses within view of his doorstep had been foreclosed in the past year alone.

One homeowner we spoke with, Morris LeGrand, 56, thinks it's unfair that his underwater mortgage is dragging down the values of his neighbor's homes, and that's why he supports the eminent domain plan.

"All along when you talk to everyone on the street, everyone is struggling. Who wouldn't want to see an improvement in their neighborhood?" he said.

And with modern mortgage structures, which have investors in small slices from all over the country, it can be complex to negotiate for the loans without the eminent domain puzzle piece. Many of the loans are part of private label securities, sold by bond trustees like Wells Fargo to private investors.

It's akin to a form of high stakes gambling, Vlahoplus said, and everyone wants a piece.

Wells Fargo's lawsuit shows more than 230 investors have claims to the homes Richmond intends to help. The list spans eight pages of the complaint, showing the far-reaching list of financial partners with skin in the game — assets

they'll protect at any cost.

In addition to Wells Fargo filing suit against Richmond, a cluster of Wall Street lobbyists clad in gray suits, acting on behalf of the investors whom Wells Fargo represents, flew into the economically depressed city for a face-to-face with McLaughlin.

"We met with them here at City Hall," McLaughlin recounted. "They utilized their bullying tactics and put out threats to get us to back off. When we questioned them on an alternative solution to the problem (of foreclosures), they had none."

They threatened to redline the city, McLaughlin said, a practice that basically means no investments or loans would be made in the city of Richmond.

And now it seems they've followed through with their threat.

Last week Wall Street rebuffed the refinancing of Richmond's municipal bonds despite their A- rating, an unusual move that led the city to pull the bonds from the market.

The bonds are used by cities to fund public works, and lack of bond financing could mean a tough road ahead on new schools and infrastructure projects.

Standard and Poor's released

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a report on eminent domain in Richmond from last week saying the tactic “may present inconsistencies in solving the root cause of the housing problem in the US, create unintended consequences for both borrowers and investors, and inadvertently limit mortgage lending activity.”

McLaughlin said she would fight Wells Fargo and Wall Street tooth and nail.

Channeling her activist past, the Green Party mayor led a rally outside Wells Fargo’s headquarters in downtown San Francisco on Aug. 15, flanked by 50 Richmond protesters bearing picket signs. After asking to speak with someone from Wells Fargo, she was met with locked doors and a runaround from a company representative.

Vlahoplus said the lawsuits and threats were merely a signal that the bankers were scared, and in his estimation, what they fear is diffuse control — because it’s difficult for national companies to combat policy changes at the local level.

“(Financial industries) can control things in the White House with contributions to the right committee chair,” he said. If Washington or even state level government tried



to swoop in and buy up mortgages, it’d be easier to stop. But if every local municipality suddenly had the power to do this, it would be tough to combat each one.

“It’s like Whac-a-Mole,” he said.

But Wall Street may soon have help. Richmond Councilmember

Nathaniel Bates said he will introduce a proposal to withdraw the offers on the underwater mortgages in a council meeting Sept. 10. When it was revealed that a small number of the mortgages to be seized were from million dollar homes, he called the effort

an “embarrassment,” and told the Guardian he could understand why investors would reject the city’s bonds.

“I don’t see this as redlining, (Richmond) is a risky investment when you have eminent domain hanging over people’s heads,” he

said. “I tell you a lot of people are unhappy, and it’s going to be a packed house at the council meeting on the tenth.”

But despite the risks, other municipalities are already thinking of joining in. Wells Fargo’s lawsuit names the California cities of El Monte, La Puente, San Joaquin and Orange Cove as well as Newark, Seattle, and North Las Vegas — because all are considering joining MRP and using eminent domain as a tool to aid homeowners.

Wells Fargo’s lawsuit characterizes the plan as a “wealth transfer” that would “advance local concerns at the expense of an entire sector of interstate commerce that is critical to the health of the national economy.”

But in the view of homeowners like Sandoval and progressive-minded mayors like McLaughlin, the national economy has already hit rock bottom, and blame is on the banks.

“They caused the problem. They’ve been bailed out and haven’t been regulated, and haven’t been forced to do the right thing by the people they’ve impacted,” McLaughlin said. “I’m willing to go as high as the Supreme Court to settle this on behalf of our community.” **SFBG**

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FOOD + DRINK



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AT CHOCOLATE LAB
IN DOGPATCH**
PHOTO BY TABLEHOPPER



Dangling a carrot

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Tu Lan returns, while pierogi appear in the Mission and carrot cake sweetens up Dogpatch.

CHOW NOW

Like a cockroach emerging from the apocalypse... Wait, that isn't right. Like a chicken rising from the cigarette ashes...oh, never mind. Anyway, legendarily grungy Sixth Street stalwart **Tu Lan** (8 Sixth St., SF.) has reopened after being closed for more than a year by the health department for numerous violations. (Yes, grody ones). You'll hardly recognize the joint: It has a shiny new kitchen — and a whole new look, too, both inside and out. Most important: the staff has been trained in proper food handling procedures, how novel. The imperial rolls, however, hopefully remain unchanged and tasty as ever. But they're 25 cents more, like everything else on the menu—they had to pay for all that new stainless steel somehow.

Pierogi are definitely something in short supply in our fair city. Well, until now, because **Stuffed** (2788 Mission, SF.) has opened in the Mission, and it's offering both traditional Midwestern pierogi, sporting a potato filling of farmer cheese and cheddar, and new-school styles including smoked salmon, mushroom with spinach dough, blue and jack cheese tossed in Buffalo sauce. And then there's the bacon-cheddar number, which sounds like your dream baked potato: bacon and

mashed potato filling with cheddar cheese, served with sour cream, sautéed onions, and your choice of coleslaw or sauerkraut. Pair 'em with some Midwestern beers — there are some local brews too — and you're set. Unless you forgot to bring cash. Don't do that. (Closed Mondays.)

Just in case you were planning to head to **Canteen** (817 Sutter, SF.) for its Parker House rolls, or **Luella** (1896 Hyde, SF.) for the Coca-Cola braised pork shoulder, or **Cedar Hill** (3242 Scott, SF.) for barbecue, consider this your public service announcement that all three joints are closed. But there's good news. The folks behind the Fillmore's Fat Angel (partnering with some cats from Michael Mina) are opening a new place called **Stones Throw** in Luella's space later this year. Meanwhile, chef Dennis Leary of Canteen is busy working on his two new projects (**Caffe Terminus** at 10 California and the **Trocadero Club** in the former RJ's on Geary). And the Cedar Hill owners are still running their two Rib Whip trucks, so you can still get your hands dirty with their Midwest barbecue.

BALLIN' ON A BUDGET

Want to get up close and personal with one of the most respected authorities on Italian cooking? Come to **Omnivore Books** (3885 Cesar Chavez, SF. www.omnivore-books.com) on Monday, Sept. 16 (6:30pm–7:30pm) for a free talk with Giuliano Bugialli as he discusses his book, *Maremma: The Wild West of*

Tuscany. You'll learn about the food of this region from one of the world's leading authorities on Italian cooking. He's taught thousands of students about authentic Italian ingredients, techniques, and methods since 1973 — so yeah, he knows his stuff. You can return the next evening, Tuesday, Sept. 17, 6:30pm–7:30pm, to listen to Joe Yonan talk about his book, *Eat Your Vegetables: Bold Recipes for the Single Cook*. His book is full of vegetarian and vegan recipes for singles, or for lone vegetarians in meat-eating households (nope, that doesn't sound easy).

YOU GOTTA EAT THIS

Mmmm, carrot cake. It's definitely one way to eat your vegetables. Out in the Dogpatch is Michael and Jacky Recchiuti's **Chocolate Lab** (801 22nd St., SF. www.chocolatelab.com), a stylish little café that is well-suited for lunch, or brunch, or an afternoon snack, or dinner for that matter. Yeah, it just works. And while Michael is known for his local chocolate empire, the carrot cake (\$10) is definitely worth checking out. It's not too sweet or dense, and for a twist, he adds a layer of milk chocolate mousse made with crème fraîche for a little tangy touch, plus there's a white chocolate frosting. Carrot cake for chocolate lovers! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



WEDNESDAY 9/4

THE ZOMBIES

When their single “Time of the Season” was released in 1968, the Zombies had already broken up and the album that featured the now-classic tune almost wasn’t released. Even if that seminal song hadn’t hit the airwaves, the band would still be considered one of the



best groups of the 1960s based on the strength of its earlier hits such as “She’s Not There” and “Tell Her No.” Original members Colin Blunstone and Rod Argent have re-formed the group and are bringing back the classic sound — and catch opening band Et Tu Bruce, featuring Jamie White, son of Zombies’ founding member Chris White. (Sean McCourt)

8pm, \$39-\$60

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FRIDAY 9/6

EVERYTHING IS TERRIBLE!

Everything Is Terrible! began as a blog compiling hilariously bizarre video clips, plucked from tapes rescued from garage sales, thrift stores, and wherever else VHS carcasses, particularly copies of 1996’s *Jerry Maguire*, go to die. The seven-member collective’s found-footage efforts soon spawned multiple viral sensations (including “So Your Cat Wants a Massage?”, which has over two million YouTube hits) and 2009’s *Everything Is Terrible! The Movie!* Now, there’s a live show to accompany a pair of new films: *Comic Relief Zero!* (“a comedy special that’s the opposite of special”) and *EIT! Does The Hip-Hop!*, which promises “white rappers promoting hamburg-

EVERYTHING IS TERRIBLE! SEE FRIDAY/6



ers,” among other delights. (Cheryl Eddy)

Fri/6, 9:30pm, \$15

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Sat/7, 8pm, \$10

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www.everythingisterrible.com

AGAVE BAROQUE

I’m throwing my yearly pitch for the fantastic concerts that take place



regularly at Old First Church: an entrancing mélange of programs by seasoned and younger musicians

that covers centuries of “classical” music — and an ocean of styles, too. (Sitting in the surprisingly comfy pews, I’ve enjoyed everything from contemporary Celtic-tango hybrids to Liberace-dramatic Brahms.) The lively, Bay Area-based Agave Baroque quartet — Aaron Westman, violin; Shirley Hunt, viola da gamba; Kevin Cooper, baroque guitar; JungHae Kim, harpsichord — takes us back, way back, to the 17th century, with selections from Bach, Biber, Buxtehude, and more. Intimate evening music in a gorgeous church — hard to beat it, Baroque or no. (Marke B.)

8pm, \$17

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TRADITIONS

Considering that Shiva, the god of dance and one of the most important figures in Hindu mythology, is represented as male, you’d think that Bharata Natyam, India’s most popular classical dance, would have

produced male dancers galore. In fact, it hasn’t. Part of the reason is that Bharata Natyam originated with women temple dancers. Today,



much as in the West, Indian parents apparently still discourage their sons to take up dance professionally. For Ganesh Vasudeva this was never an issue. Though the only boy in class when he started at age 10, he says that dancing makes him feel “like nothing else in his life.” For his one-night only *Traditions* program, he has researched “male oriented compositions” both within and outside the common practice. (Rita Felciano)

8pm, \$20

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THE SHRINE

This LA-based outfit’s aptly titled debut album *Primitive Blast* is a raw slice of seething thrasher rock



that dares you to throw the devil horns up and head bang til dawn. Borrowing heavily from Black Sabbath, Black Flag, and maybe some black magic, the Shrine’s youthful fuzz and manic energy are the soundtrack to a Venice Beach endless summer. Born out of a Santa Monica high school and the discovery of a shared love for Thin Lizzy at a beach party (you can’t make this shit up), the Shrine has been steadily moving up the ranks, graduating from sweaty house shows to its current headlining tour. If you’re looking for good, dirty fun or a sweet logo to stencil onto your skate deck,

this is your band. (Haley Zarembo) With Hot Lunch, Carlton Melton
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SATURDAY 9/7

FILMAGE

Milo Aukerman from the Descendents went to college, and got his “Suburban Home” with his “Silly Girl,” and now there’s a film about him and fellow bandmates and their efforts in achieving “ALL.” Tired Descendents puns aside, there’s cause for Bay Area fans of the band to rejoice again after its early August performance at America’s Cup Pavillion. Recently released Descendents-centric documentary, *Filmage*, serves as a love letter to the band as well as its offshoot group, ALL. As a two-year do-it-yourself effort by filmmakers Matt Riggle and Deedle LaCour, *Filmage* tells the story of the band with interviews from members of the group and through artists such as Dave Grohl of Foo Fighters and Nirvana, Mike Watt of Minutemen, and Keith Morris of early Black Flag and Circle Jerks fame. Making a one-day appearance, this will be the film’s SF premiere. (Erin Dage)

Sat/7, 12pm, \$7.50

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SAMMY HAGAR

Celebrating a 40-year-plus music career, Sammy Hagar is back in the Bay Area this week, where he first came to prominence as a member of Montrose before heading out solo and eventually (controversially) joining Van Halen. The shaggy-haired Red



Rocker is out on the road with a band featuring old cohorts, including ex-VH
CONTINUES ON PAGE 24 >>



THE 39TH ANNUAL SAN FRANCISCO BAY G

VOTE HERE OR AT SFBG.COM/BEST2013

In 1974 we blazed a trail by being the first paper to present “best of” awards. Every year since then we’ve given Best of the Bay recognition to the people, places, and things that make the Bay Area great. Our 2013 Best of the Bay hits stands October 16 and will include our annual Readers Poll. This is your chance to give a shout-out to all the awesome, local, independent things you love best about the Bay Area. Simply fill out this

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Best Overall Restaurant _____

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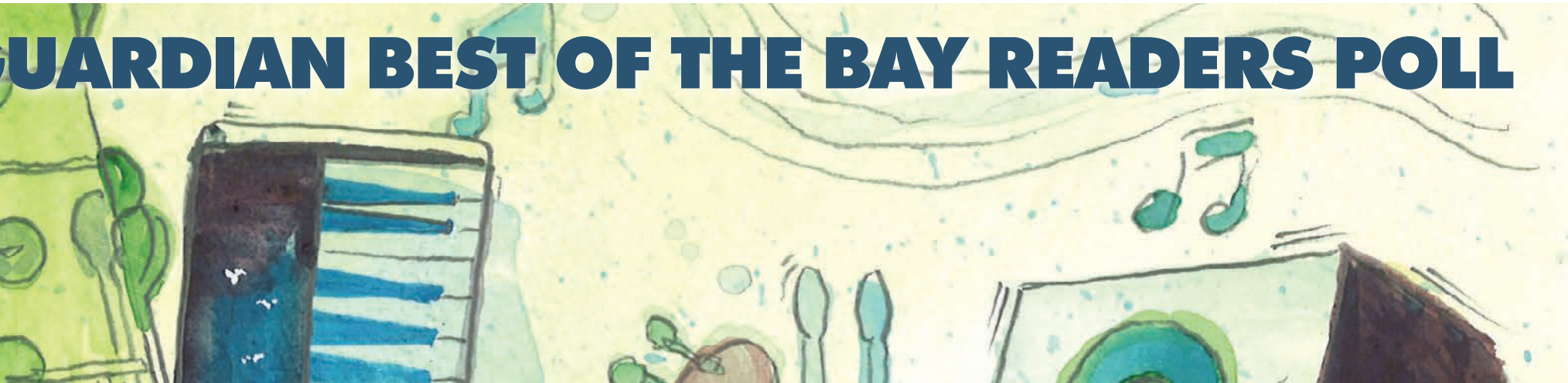
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Your First Name: _____

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GUARDIAN BEST OF THE BAY READERS POLL

ballot and send it in to the address below or vote online at SFBG.com/best2013. Ballots must be received by 5pm September 25 and must include your email address. Legibility counts! To prevent ballot-stuffing, we will only accept ballots in separate envelopes. One entry per person, please, and no photocopies. Have fun!

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Best Strip Club _____
Best Sex Club _____

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Best Dentist _____
Best Doctor _____
Best Plumber _____
Best Electrician _____
Best Moving Service _____
Best Alternative Healing _____
Best Therapist _____
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Best Bicycle Repair _____
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Best Day Spa _____
Best Gym _____
Best Personal Trainer _____
Best Yoga Studio _____
Best Yoga Instructor _____
Best Amateur Sports Team _____
Best Public Sports Facility _____
Best Beach _____
Best Public Park _____
Best Spot for People with Disabilities _____
Best Campground _____
Best Camp for Kids _____
Best Park for Dogs _____
Best Skate Spot _____
Best Surf Spot _____
Best Place to Watch the Sunset _____

SEND COMPLETED BALLOT TO: BOB Readers Poll, Attn: Jackie Andrews, 225 Bush St. 17th Floor, San Francisco, CA 94104

Don't forget to include your email address: _____

SATURDAY/7 CONT>>

bassist Michael Anthony, ahead of the release of his new album, *Sammy Hagar and Friends*, which sees release later this month. And know that while you're rocking out and having a blast, you'll be helping along a good cause too — Hagar has announced he'll give the San Francisco and Marin Food Banks \$2,500 during the tour stop. (Sean McCourt)

7:30pm, \$39.50-\$85.

America's Cup Pavilion

Piers 27/29, SF

www.livenation.com

SUNDAY 9/8

☞ TOTAL BURGER BUB SHOWCASE

If the Internet is any indicator of real world trends, cats are pretty in right now — and so is garage rock. So why not combine the two? Lil Bub, Burger Records, and Total Trash Booking are working together as a team to bring together a full day and night of unabashed camp, cats, and rock 'n' roll with the Total Burger Bub Showcase. Lil Bub, arguably one of the most famous smushed-face "perma-kittens" on the market right now, is coming to the Bay Area along with some garage rock friends. At the tender age of 2, she has reportedly penned a book, *Lil Bub's Lil Book*, and invites you to see her live and get your copy of the book signed! She'll be at the Rickshaw Stop from 3 to 7:30pm (and there'll also be a screening of the Vice.tv doc film on her during that time). Shortly thereafter, at 8:30pm, garage rock artists such as pervy rabbit man Nobunny, Colleen Green, Monster Women, and the Shanghais will be playing at the same venue in honor of Lil Bub. If you're interested, the price of admission to see Lil Bub is \$12, and the rock show is \$12, respectively. (Dage)

Sat/8, 3pm, \$12; 8pm, \$12

Rickshaw Stop

155 Fell, SF

(415) 861-2011

www.rickshawstop.com

☞ VIKESH KAPOOR

There's something earnest and sweet about Vikesh Kapoor, who offers a refreshing take on acoustic songwriting. The musician's simple finger-picking style carries his rough sing-talk vocals quite well, and rounds out the candid quality of his singing. Kapoor's songwriting conveys something so basic and human, and



his unkempt pipes are at times reminiscent of Bob Dylan (just wait till he brings out the harmonica). The young performer seems to have carved out a very specific niche of folk singing and songwriting, as shown in "I Dreamt Blues," which Kapoor once described as a ballad about love, work, technology, government, and apathy. The ballad is the first track off his upcoming concept album *The Ballad of Willy Robbins*, out Oct. 15. Kapoor is bringing his enlightened sound to the Chapel very soon — just in time to make you a fan. (Hillary Smith)

With Alela Diane

9pm, \$18

Chapel

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

☞ TITUS ANDRONICUS

About nine months ago, I went to see Titus Andronicus at the Great American Music Hall. My expect-



tations were high, since it's one of my favorite bands, but I was totally unprepared for the onslaught of earnest rock 'n' roll, 500+ person gang vocals, and the entrancing vulnerability of frontperson Patrick Stickles. Titus Andronicus' recorded work is extremely calculated. Its grandiose story arcs and complicated orchestration are both impressive and mind-blowingly neurotic in their attention to detail. (2010's Civil War concept album *The Monitor* comes with a hefty "suggested further reading" list of historical texts.) However, the band still captures a raw energy and soulful sincerity that pushes it over the line into greatness. If you like high energy shows and high register lyricism, this is not a show to miss. (Zaremba)

With Lost Boy

8pm, \$17

Great American Music Hall

859 O'Farrell, SF

(415) 885-0750

www.slimspresents.com

TUESDAY 9/10

☞ "FREDERICK MARX DOCUMENTARY SERIES"

Though he's traveled the world making films, Frederick Marx — best-known for co-producing, writing, and editing 1994 doc *Hoop Dreams*

— lives in Oakland, and hometown venue New Parkway has programmed a three-part series with Marx (who now runs nonprofit Warrior Films) in person to introduce and discuss his work. Influential, critically-acclaimed basketball tale *Hoop Dreams* kicks things off tonight; future editions will showcase Marx's short films, as well as 2010's Richard Gere-narrated *Journey From Zanskar*, about youths



who leave Tibet in an effort to preserve their culture. (Eddy)

Also Oct. 15 and Nov. 12

7pm, \$10 (series pass, \$25)

New Parkway

474 24th St, Oakl.

www.thenewparkway.com

☞ TAB BENOIT

This Louisiana native reminds me of the raw, electrifying power of a classic Fender. His wallowing vocals paired with bluesy guitar create a sound both soulful and unique. All of Tab Benoit's songs include smooth, high-

toned blues notes during which he seems to melt right into his guitar. His raspy, sometimes bleak vocals seem to hang in the air like a thick cloud of smoke. And with that voice, Benoit capitalizes on the ability of blues music to address those carnal feelings of lust, loss, and heartache, deep within us. His smoky sound has been sifting onto stages all over the West Coast this past month, and Brick and Mortar Music Hall is next. Check out the talented musician before he heads back out to the South. (Smith)

With Chris Cobb Band, Kris Lager Band

9pm, \$25

Brick and Mortar

1710 Mission, SF

(415) 800-8782

www.brickandmortarmusic.com

☞ BLEEDING RAINBOW

Bleeding Rainbow has seen several



incarnations since its 2009 formation as Reading Rainbow. Its third album, *Yeah Right*, includes two added band members, a new name (allegedly provoked by a remark from Carrie Brownstein), and as one would expect with a move from "Reading Rainbow" to "Bleeding Rainbow," added shades of something sinister. Despite the changes, though, its signature sound remains: Out of the fuzzy noise of reverb and distortion emerges sweet pop melodies from Sarah Everton. The band's transformed, but between the noise, the darkness, and the pop, it still promises a good time. (Laura Kerry)

With the Love Language

8pm, \$12

Rickshaw Stop

155 Fell, SF

(415) 861-2011

www.rickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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BASSNECTAR



KON
SOUND

ANDREILLEN (HEYOKA) SEP 19

ARCTIC MONKEYS



SEP 26TH

FRI, SEP 26TH

2ND SHOW ADDED BY POPULAR DEMAND



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JAMES FINCH, JR.
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 W/ ROGER MÀS Y EL KOOL KYLE

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 GUEST READERS: ZAHRA NOORBAKHSH
 J.RYAN STRADAL • ZARINA ZABRISKY
 PLUS: MUTHONI KIARIE
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 MILES K • CLARE O'KANE
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 HOSTED BY GARY
 SPIRITUAL GUIDANCE BY JOEL ROBINOW

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MUSIC



BY CHERYL EDDY
 cheryl@sfbg.com

MUSIC Though San Francisco musician Jill Tracy is deeply fond of the macabre, "gloomy" is not an accurate word to describe her personality. The day I speak to her, she's in exceptionally high spirits, having just wrapped up a hugely successful Kickstarter campaign.

"It's really special to feel like it's a big group effort," she says. The funds will help complete a pair of videos lensed by Jeremy Carr, who directed Tracy in the 2006 thriller *Ice Cream Ants*. Appropriately, key scenes were filmed on a spooky night in Red Hook, Brooklyn — former 'hood of horror author H.P. Lovecraft.

"[Carr] wanted to shoot me walking through these mysterious alleyways, but there was this sudden, intense thunderstorm. Hail coming down the size of golf balls, flooding — it was so dangerous it was like, how are we gonna do this?" she recalls. "But the universe intervened, and the rain finally tapered off. And it was so gorgeous, because there was still lightning in the sky. A lot of that will be kept in the video."

Also caught on tape was intervention of another kind. "At one point there was this glowing amber light swirling around. I look over — and it was the cops, wondering what we were up to," she says. "They were really nice and let us keep going, and it turned out that they were responsible for the most beautiful shot."

Happy accidents, strange coincidences, unexplained phenomena: These are all things the composer-singer-pianist welcomes with delight. Her distinctive sound — she's often described as a "neo-cabaret artist" — sparked a recent twist of fate, when Showtime contacted her about using a song to promote the final season of *Dexter*.

"That came out of the blue," she says. "They said, 'We think that your music would be perfect for this.' That's when being an independent musician is a great thing — because I own my song and my publishing. They just have to contact me and I can give permission [to use it]."

She continues. "I didn't know what they were going to do with the song. I was so excited — are they just gonna use five seconds of it? But it ended up that it's almost like a music video. I sing, 'I'll tie you up,' and you see [star] Michael C. Hall



Elegant alchemy

..... Catching up with dark chanteuse Jill Tracy

tying up a body! I was really thrilled with what they did."

It's a testament to Tracy's unique style that the *Dexter* song, "Evil Night Together," dates back to her 1999 sophomore album, *Diabolical Streak*. (Her diverse discography also includes 2002's *Into the Land of Phantoms*, a score for 1922 silent film *Nosferatu*; and last year's holiday-themed *Silver Smoke, Star of Night*.)

"I strive for timelessness in my music," Tracy says, noting that the *Dexter* exposure made some listeners assume that "Night" was a brand-new song. "It meant a lot to me because that's [my intention], that it could be played at any time and still sound unique."

Without trends to guide her, Tracy has sought inspiration elsewhere. After years of incorporating on-the-spot compositions (she calls it "spontaneous musical combustion") into her live shows, she had an idea: why not test the vibes at a more off-kilter venue? At one memorable gig, both performer and audience experienced something ... extraordinary.

"I was in Victoria, BC at Craigdarroch Castle, which is sup-

posedly haunted," she says. "At one point, someone in the audience is like, 'Look at that lamp!' And this old, brocade-shaded lamp had just started to flicker. So who knows! Strange things will happen like that."

Tracy's repertoire also includes "musical séances," in which audience members bring in objects of personal significance to help her channel music. Along with violinist Paul Mercer, she hosted one such event earlier this year in Los Angeles, "at the mansion of a murderer from the 19th century." (Clearly, she ain't no fraidy-cat.) She's hosted similar events at the Conservatory of Flowers in Golden Gate Park.

"We did a beautiful night tour of the Conservatory, followed by a performance," she says. "People bring these items — we've had everything from cremated remains, to antlers, to a toothbrush. Swords! Haunted portraits! It's almost like *Antiques Roadshow* for the netherworld. But the one thing I've learned through all of this is that every object, every place, and every person has a story to tell that will break your heart."

Some of her most memorable

SHADY LADY: JILL TRACY FINDS INSPIRATION IN UNEXPECTED PLACES.

PHOTO BY AUDREY PENVEN

tales come courtesy of the Mütter Museum, a medical-oddities collection that's part of the College of Physicians of Philadelphia. She's the first musician to receive a grant to compose inside the museum.

"This whole project is, like, the total goth girl dream come true," Tracy laughs. "I was able to spend nights alone in the museum, writing music among the collection, and I just fell in love with the place. You look around, and you see all these skeletons and specimens in jars, but you don't realize at first that these were all *lives* — brave souls who endured these rare afflictions, many of which you never see today. I was so moved, and I wanted to know their stories."

Not only did the museum allow Tracy overnight access, it also let her do research in its library. She hopes to spend the next year transforming her Mütter encounters — with subjects like conjoined twins Chang and Eng, and "Ossified Man" Harry Eastlack — into an album as well as an accompanying storybook. "It will probably be the biggest project that I've done to date," she says. "It's been almost like an excavation, digging into this information and creating pieces to honor these individuals. I want to give emotional context to the people in the collection."

With all of her site-specific events and ongoing endeavors — in brief: a perfume line; a 7-inch split with Blixa Bargeld based on the writings of a 19th century Polish occultist; a set at Sat/7's "ManulFest" benefit for wild cats held at a temple in Geyserville; a speaking engagement at LA's Death Salon later this fall — it's advisable for SF fans to hit up Café du Nord for what's becoming an increasingly rare rock-club gig.

"I'm doing fewer shows at places like the du Nord, because I want to do more of a theatrical performance," she says. "Today, my work is all about honoring the mystery, the beauty, and the romance of the dark side. I strive to transport people into what I refer to as 'the elegant netherworld,' and I find that music, that emotion, creates the portal for you to go there. Doing what I do, I feel like kind of a gatekeeper to this other place." **SFBG**

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JULIA HOLTZER
NEDELLE TORRISI

MUSIC PLAYLIST



KING KRULE

6 FEET BENEATH THE MOON (True Panther/XL, Aug. 26)
 Archy “King Krule” Marshall may look like a callow school-kid, dressed up in his father’s suit, but the South Londoner has the soul and voice of a wise, world-weary bluesman three times his senior. *6 Feet Beneath the Moon* — his long-awaited debut LP — is an astonishing achievement, displaying Marshall’s nuanced storytelling, exceptional jazz-based guitar work, and versatility. Over the album’s 14 tracks, he weaves affecting tales of urban ennui, malaise, and disaffection, balanced by fleeting moments of ardent love and nostalgic surrender. Though he wears his influences on his ill-fitting sleeve (Drury, Strummer, Morrissey, Dilla), the finished article sounds like nothing else out now — with dark wave, blues, punk, indie, and electro all thrown into the mix. It is all filtered through Marshall’s singular lens and mature perspective, creating a fresh, cohesive sound while painting an engulfing portrait of his London. — **Daniel Alvarez**



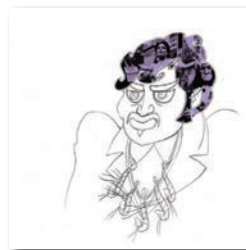
BELLE AND SEBASTIAN

THE THIRD EYE CENTRE (Matador Records, Aug. 27)
 Belle and Sebastian, ’90s twee sweethearts, are at it again — kind of. This time, the band is serving the general public a tray of audible assorted snacks featuring b-sides from the latter half of its career. Dubbed *The Third Eye Centre*, no song sounds the same — one track will boast a rockabilly twang (“Last Trip”) and another will be a previously unreleased remix of fan-favorite “Your Cover’s Blown (Miaoux Miaoux Remix).” It’s a solid album, but it’s easy to suss out the dated songs, such as “Suicide Girl,” an anxious love song about the object of singer-guitarist Stuart Murdoch’s affections, an alternative girl who wants him to take nudes of her

Snap sounds

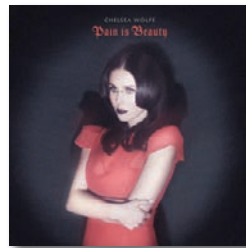
The fall albums we’ve been playing on a loop

for the famed early-2000s “punk” soft-core porn site of the same name. But in all, the fun of *The Third Eye Centre* is getting the chance to hear songs you may have not had the chance to listen to from the back end of Belle and Sebastian’s jam-packed catalog. — **Erin Dage**



KING KHAN & THE SHRINES

IDLE NO MORE (Merge, Sept. 3)
 For those who have oft pondered “What if a soul band and a Southern rock group got together and made sweet, beautiful music?” weirdo psychedelic soul band King Khan & the Shrines has the answer with its latest release, *Idle No More*. Featuring dancey soul numbers like “Luckiest Man,” Stooges-esque songs such as “Thorn in Her Pride,” ditties with ’60s girl group-esque guest spot vocals like “Pray for Lil” — *Idle No More* combines many genres and musical elements to form a cohesive, well produced album. The album can easily be separated into three acts: dance numbers, slow-ballad interlude, and soul revival resolution. Six years have passed since previous album, *What Is!?*, and *Idle No More* has definitely been worth the wait. — **Dage**



CHELSEA WOLFE

BEAUTY IS PAIN (Sargent House, Sept. 3)
 There’s always been this brutal, ani-

malistic thread woven throughout Chelsea Wolfe’s output, and *Beauty is Pain* is no exception. The LA-via-Sacramento artist’s otherworldly vocals tend often to translate into a wild creature elegantly whipping through a foggy forest. (Indeed, Wolfe described her newest LP as a “love-letter to nature.”) Her powerful soprano hollers are matched to ethereal whispery echoes, maintaining a balance between lightness and darkness, which has become a common theme in her work, as it is in nature. And this vocal balance is a mainstay in Wolfe’s music, no matter what’s backing it instrumentally. Her previous release, 2012’s *Unknown Rooms: A Collection of Acoustic Songs*, was, obviously, acoustic, but the sparse record is still deeply unsettling. With *Beauty is Pain*, the singer-songwriter returns to a darker, grittier sound. And yet, there’s a more electronic twist on her early doomy experimental guitarwork (as with breakout 2011 record *Apokalypsis*), bursting with both synths and strings this time, without missing the black-hearted emotional core rooted in all living things. — **Emily Savage**



JOANNA GRUESOME

WEIRD SISTER (Slumberland, Sept. 10)
 Jangly noisepop cacophony with pro-feminist and anti-homophobia lyrics — this Cardiff band’s debut full-length, *Weird Sister*, hits all the right hot spots and makes them tingle. Plus there’s the name, Joanna Gruesome, a cheeky play on a gentle fellow musician. But *Weird Sister* speaks for itself, with standout tracks like opener “Anti Parent Cowboy Killers” matching dissonant guitars and pounding drums with lovely melodious vocals that rise into screams at the hook, akin to the Vaselines in bed with L7. There’s also classic K Records-evoking twee ode “Wussy Void,” and jagged noiseball “Graveyard,” which starts off with what sounds like helium seeping out of a balloon. The record includes songs from a 2011 EP, “Sugarcrush,” “Madison,” and “Candy,” further deepening the getting-to-know-you state of the Welsh quintet, a group to which you do need to start paying attention. — **Savage**

Art 111



One of SF's first gallery-based nightclubs turns 20

BY BILLEE SHARP
arts@sfbg.com

NIGHTLIFE In 1993, before SOMA officially became one of San Francisco's big art districts, 111 Minna Gallery opened for business on a quiet downtown backstreet. Eiming Jung, a young entrepreneurial student of rhetoric, had ambitious plans, "I had an idea for a rather unconventional gallery," recalls Jung on the eve of 111 Minna's 20th anniversary, "I wanted to support local artists but I also wanted to create an environment for the broader art community."

The original gallery space had a bar serving wine and beer and a monthly schedule of exhibitions which attracted curious scenesters. By night, the gallery transformed into a much needed venue for the underground music scene, with raucous parties that fostered some of SF's biggest talents. It was a crossover concept that breathed new life into San Francisco's art agenda, perfect for showcasing more "urban" styles like those of soon-to-be-famous spray paint artists Doze Green and Chor Boogie, and members of the Mission School.

The expense of running an art gallery was daunting but Jung was innovative and diversified further, offering the space for one-off events: film screenings, award ceremonies, book signings, product launches, and even weddings.

In 2000, the next-door retail unit became available and Jung took the plunge, tripling the size of the gallery. The new space was renovated to include a fully licensed bar and a luxurious expanse of pristine white walls. Looking in through the gallery's large shop windows on Second Street, passers-by see the high-ceilinged gallery awash with natural light, patrons

comfortably viewing the art, having meetings or working on their laptops while enjoying the gallery's latest offering: Fourbarrel coffee and Josie of the Mill's scrumptious hot toast.

"We thrive on creativity and work hard to create new possibilities for the space," says Michelle Delaney, the gallery's longtime manager, of 111's latest rep as a laid-back idea incubator for the downtown tech and business crowd.

A close collaboration with Last Gasp, the lauded local publishers of graphic art and comics, has been especially rewarding, bringing recognition and exposure to artforms marginalized in more conventional galleries. Legends were made here: During the first dot.com boom, the Wednesday night mixer, Qoöl, was the essential meeting place for newcomers who networked and partied from happy hour until closing. Pumping underground techno tunes and attracting scrappy art world figures helped save the place from any dot-com tackiness.

The quintessential 111 Minna event is Sketch Tuesdays, a monthly happening since 2006: Artists come and make art in the gallery, and finished pieces are pinned to a board and priced affordably from \$5 to \$30. Passing by tables cluttered with paints, inks, and brushes on a recent evening, one could hear experimental jazz from the turntablist mingle with the sociable clink of glasses and hum of conversation. On the board a little pen and ink study's price tag read, "Yours for a whiskey on the rocks." Perfectly cheeky, and epitomizing 111 Minna's unpretentious ethos. **SFBG**

111 MINNA 20TH ANNIVERSARY SHOW AND PARTY
with DJ Toph One and Hyper D Fri/6,
5pm-late, free. 111 Minna, SF.
www.111minnagallery.com

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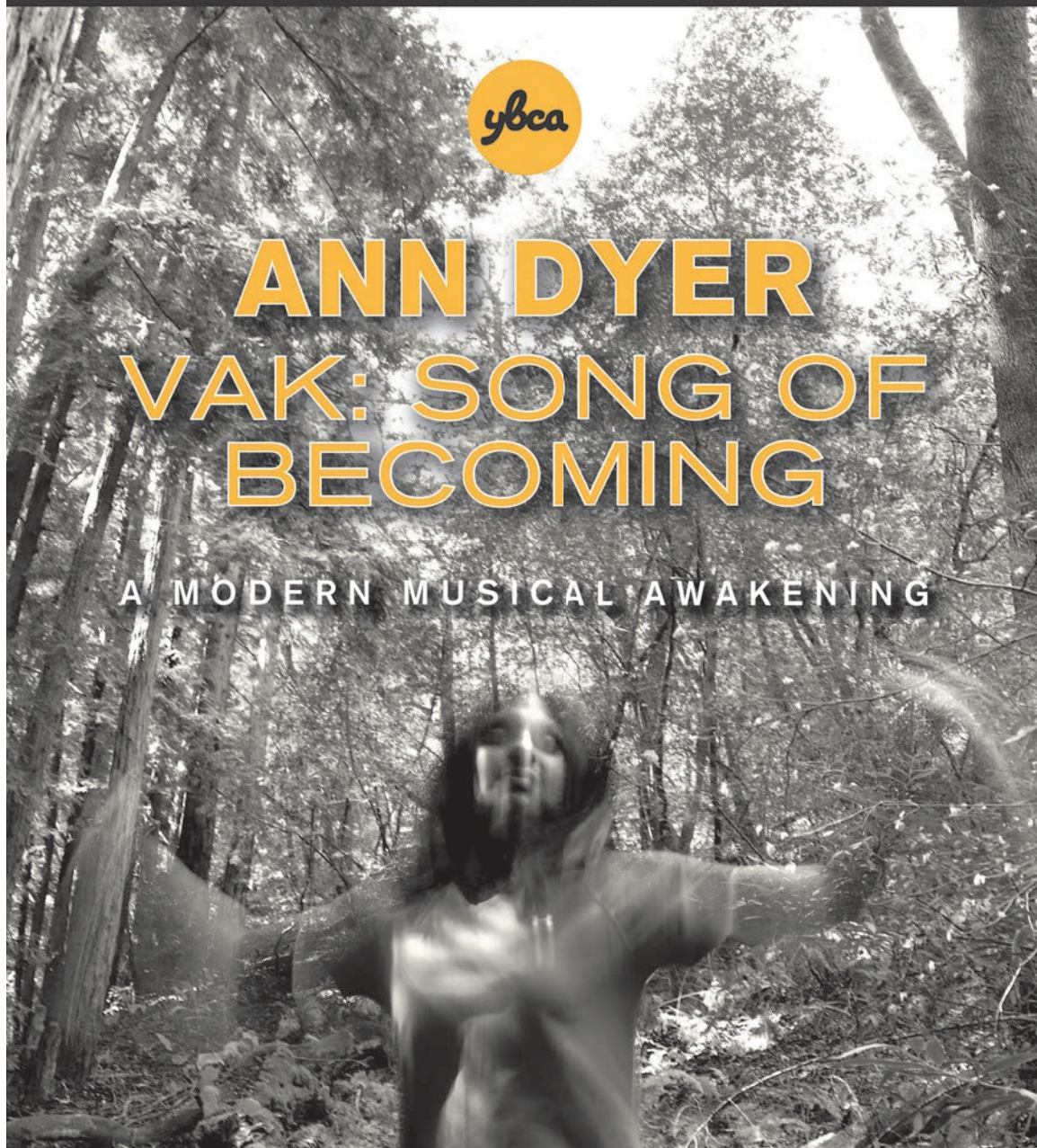


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MUSIC LISTINGS



HISS GOLDEN MESSENGER PLAYS THU/5 AT CAFE DU NORD

PHOTO BY HARLAN CAMPBELL

WEDNESDAY 4

ROCK

Bottom of the Hill: City Deluxe, The Insufferables, RocketShip RocketShip, 9 p.m., \$8.

Cafe Du Nord: Lawson, The Beggars Who Give, Breakaway Patriot, 9 p.m., \$10-\$12.

Chapel: King Dude, 9 p.m., \$15.

El Rio: Red Hands Black Feet, Iconoplasty, The Severely Departed, 8 p.m., \$5.

Elbo Room: Vinyl Spectrum, The Dandy Lions, 9 p.m., \$6.

Hemlock Tavern: All Your Sisters, Roses, Here Come the Saviours, 8:30 p.m., \$6.

Knockout: One Hundred Percent, Breathing Patterns, Buzzmutt, 9 p.m., \$7.

Milk Bar: Joshua Cook, 8:30 p.m., \$2.

DANCE

Cafe: "Sticky Wednesdays," 8 p.m., free.

Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.

Club X: "Electro Pop Rocks," 9 p.m.

F8: "Housepitality," 9 p.m., \$5-\$10.

Harlot: "Qoöl," 5 p.m.

Independent: Chet Faker, Lawrence Rothman, Devonwho, 8 p.m., \$13-\$15.

Infusion Lounge: "Indulgence," 10 p.m.

Lookout: "What?," 7 p.m.

Madrone Art Bar: "Rock the Spot," 9 p.m., free.

Monarch: "Couchsurfing First Wednesdays," 8 p.m.

Public Works: Zomby, DJ Dials, Manitous, 9 p.m., \$12-\$20.

Q Bar: "Booty Call," 9 p.m., \$3.

HIP-HOP

Double Dutch: "Cash IV Gold," 10 p.m., free.
Skylark Bar: "Mixtape Wednesday," 9 p.m., \$5.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.

Johnny Foley's Irish House: Terry Savastano, 9 p.m., free.

Plough & Stars: Jeanie & Chuck's Bluegrass Country Jam, 9 p.m., free.

Slim's: "Both Sides of the Story," Cody Canada & Jason Boland acoustic song swap, 8 p.m., \$16.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Le Colonial: Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Oz Lounge: Hard Bop Collective, 6 p.m., free.

Pier 23 Cafe: Grant Levin Trio, 6 p.m., free.

Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.

Top of the Mark: Ricardo Scales, 6:30-11:30 p.m., \$5.

INTERNATIONAL

BeatBox: "Salsa-XS," queer salsa night, 8 p.m.

Bissap Baobab: Timba Dance Party, 10 p.m., \$5.

Boom Boom Room: Cha-Ching, 9 p.m., \$5.

Cafe Cocomo: "Bachatalicious," 7 p.m., \$5-\$10.

Pachamama Restaurant: "Cafe LatinoAmericano," 8 p.m., \$5.

Union Square Park: Kulintronica, 12:30 p.m., free; Los Boleros, 6 p.m., free.

BLUES

Biscuits and Blues: Southern Hospitality, 8 & 10 p.m., \$20.

SOUL

Lexington Club: "Secret Lovers," 9 p.m., free.

THURSDAY 5

ROCK

Bottom of the Hill: Li Xi, Wild Pack of Canaries, Cannons & Clouds, Mosshead, 9 p.m., \$10.
S.F. Eagle: Imperials, Reliics, Cassowary, 9 p.m., \$8.
Hemlock Tavern: Teepee, Moonbell, Red Traces, 8:30 p.m., \$7.
Knockout: The Grannies, Nasalrod, Butt Problems, 9:30 p.m., \$7.
Milk Bar: Al Lover, Taxes Romero, DSTVV, Vampire Slayer, 8:30 p.m., \$7.
Rickshaw Stop: "Popscene," w/ Tesla Boy, Night Moves, Queen Kwong, 9:30 p.m., \$13-\$15.
Slim's: Saves the Day, Into It. Over It., Hostage Calm, 8 p.m., \$16.
Three Parkside: Terry Malts, Synthetic ID, Pinhead, 9 p.m., \$9.
Yoshi's San Francisco: Zombies featuring Colin Blunstone & Rod Argent, Et Tu Brucé, 8 p.m., \$39-\$60.

DANCE

1015 Folsom: Anticon Records 15-Year Anniversary, w/ Baths, Why?, Jel, D33J, Daedelus, Doseone, Alias, 10 p.m., \$20.
Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Audio Discotech: "Phonic," 9:30 p.m.
Aunt Charlie's Lounge: "Tubesteak Connection," 9 p.m., \$5-\$7.
BeatBox: "Jukebox," 9 p.m., \$10.
Cafe: "¡Pan Dulce!", 9 p.m., \$5.
Cat Club: "Throwback Thursdays," 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," 10 p.m., \$5.
Club X: "The Crib," 9:30 p.m., \$10, 18+.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$8.
EndUp: EDMSF Thursdays, 10 p.m., \$10 (free before midnight).
F8: "Beat Church," 10 p.m., \$10.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.
Mezzanine: Gold Fields, Rush Midnight, Honeymoon, 9 p.m., \$18-\$20.
Monarch: "Common Ground," 9 p.m., \$10.
Q Bar: "Throwback Thursday," 9 p.m., free.
Raven: "1999," 8 p.m., free.
The Tunnel Top: "Tunneltop," 10 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," 10 p.m., \$5-\$10.

HIP-HOP

Eastside West: "Throwback Thursdays," 9 p.m., free.
John Colins: "The Premiere," video hip-hop party with VDJ T.D. Camp, 9 p.m., \$5.
Park 77 Sports Bar: "Slap N Tite," free.
Parlor: "Locals Night Out," 9 p.m., free.
Skylark Bar: "Peaches," 10 p.m., free.

ACOUSTIC

Amnesia: Sparrows Gate, Assateague, Misipisi Mike & The Midnight Gamblers, 9 p.m., \$7.
Cafe Du Nord: Hiss Golden Messenger, Date Palms, Meg Baird, 8 p.m., \$10-\$12.
Hotel Utah: Songwriters in the Round with Heather Combs, 8 p.m., \$8.
Musicians Union Local 8: San Francisco Singer-Songwriters' Workshop, hosted by Robin Yukiko, 6:30 p.m., \$25.
Plough & Stars: The Shannon Céili Band, First Thursday of every month, 9 p.m., free.

JAZZ

Bottle Cap: North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.

Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.

Pier 23 Cafe: Dick Fregulia Group, 7 p.m., free.

Royal Cuckoo: Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.

Top of the Mark: Stompy Jones, 7:30 p.m., \$10.

Yoshi's San Francisco: NaJe, in Yoshi's lounge, 6:30 p.m., free.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," 10 p.m., \$5.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Verdi Club: Verdi Club Milonga, 9 p.m., \$10-\$15.
Yerba Buena Gardens: Essence, 12:30 p.m., free.

REGGAE

Pissed Off Pete's: Reggae Thursdays, 9 p.m., free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Lucky Peterson, 8 & 10 p.m., \$25.
Jazz Bistro At Les Joulins: Bohemian Knuckleboogie, 7:30 p.m., free.

COUNTRY

Atlas Cafe: Country Casanovas, 8 p.m., free.
Brick & Mortar Music Hall: Wayne "The Train" Hancock, 9 p.m., \$15.
Independent: Brokedown in Bakersfield, Nocona, 8 p.m., \$20.

EXPERIMENTAL

Center for New Music: "The Killer Squirrel and Other Feral Airts," 8 p.m., \$10-\$15.
Luggage Store: Aaron Oppenheim, Hurd Ensemble, 8 p.m., \$6-\$10.

FUNK

Boom Boom Room: Delta Nove, 9:30 p.m., \$7-\$10.

SOUL

50 Mason Social House: Reefer Twins, 10 p.m., free.

FRIDAY 6

ROCK

Bottom of the Hill: Crüella, Hormones, Killer Queens, 10 p.m., \$10.

Brick & Mortar Music Hall: Buffalo Tooth, Creepers, Mondo Drag, Earthdance, 9 p.m., \$5-\$7.

Cafe Du Nord: No, Cosmic Suckerpunch, Great American Cities, 9:30 p.m., \$10.

Chapel: Shrine, Hot Lunch, Carlton Melton, 9 p.m., \$12.

Hemlock Tavern: Broncho, Mozes & The Firstborn, Hindu Pirates, 9:30 p.m., \$8.

Independent: Murder by Death, Larry & His Flask, 4ontheefloor, 9 p.m., \$16.

Milk Bar: "Blues for Pops," American Cancer Society benefit with The Sam Chase, 8:30 p.m., \$13.

Rickshaw Stop: Guy Fox, Harper Blynn, The Visibles, 9 p.m., \$10.

Sub-Mission Art Space: Frozen Folk, Chung Antique, Couches, Quiet Americans, 9 p.m., \$7.

Three Parkside: Moses, Western Addiction, Creative Adult, Bad Antics, 9 p.m., \$8.

DANCE

1015 Folsom: "The Afterburn," w/ Z, Opio, An-Ten-Nae, Valentino Khan, 9 p.m., \$25-\$30 advance.

Amnesia: "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, 10 p.m., \$5.

BeatBox: "Werq," 10 p.m., \$5-\$50.

Cafe Flore: "Kinky Beats," 10 p.m., free.

Cafe: "Boy Bar," 9 p.m., \$5.

Cat Club: "Strangelove: A Tribute to Nine Inch Nails," 9:30 p.m., \$7 (\$3 before 10 p.m.).

Cellar: "F.T.S.: For the Story," 10 p.m.

DNA Lounge: "New Wave City: 21-Year Anniversary Party," 9 p.m., \$12.

EndUp: "Fever," 10 p.m., free before midnight.

F8: "Vintage," 5 p.m., free.

Grand Nightclub: "We Rock Fridays," 9:30 p.m.

Harlot: Sébastien Léger, Pedro Arbulu, MFYRS, 9 p.m., \$10-\$15 advance.

Infusion Lounge: "Escape Fridays," 10 p.m., \$20.

Lookout: "HYSL," 9 p.m., \$3.

Madrone Art Bar: "Dirty Rotten Dance Party," 9 p.m., \$5.

Manor West: "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.
Mezzanine: "Future Fridays," 9 p.m., free-\$20.
Mighty: "Back2Back2Back," 10 p.m., \$10-\$20.
Monarch: "Smoke N' Mirrors," 9:30 p.m., \$10-\$20.
Neck of the Woods: Penguin Prison (DJ set), Touch Sensitive, Lane 8 (DJ set), 9 p.m., \$13-\$15.
Powerhouse: "Nasty," 10 p.m., \$5.
Public Works: "Dust Off," 9:30 p.m., \$10-\$20.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.

Slate Bar: "Haçeteria," 10 p.m., \$5-\$7.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: Firebeatz, St. John, Loud Mouth, 10 p.m.

Wish: "Bridge the Gap," 6-10 p.m., free; "Depth," 10 p.m., free.

HIP-HOP

EZ5: "Decompression," 5-9 p.m.
Nickies: Whooligan & Dion Decibels, 11 p.m., free.

ACOUSTIC

50 Mason Social House: Leland Sundries, Matt Frye, Renee Findley, 7 p.m.
Plough & Stars: Benjamin Brown, Aaron Ford, 9 p.m.

JAZZ

Bird & Beckett: Don Prell's SeaBop Ensemble, 5:30 p.m., free.
Center for New Music: Best Coast Jazz Composers Series #2: Phillip Greenlief, 7:30

p.m., \$12-\$15.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Cafe Cocomo: Taste Fridays, 7:30 p.m., \$15 (free entry to patio).
Elbo Room: Brazilian Independence Day Celebration, 10 p.m., \$10.
Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.
Ramp: "Salsa Soirée," 6 p.m.
Red Poppy Art House: 2698 Folsom, San Francisco. Lulacruza, 7:30 p.m.

CONTINUES ON PAGE 32 >>

FRIDAY NIGHTS

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Images (clockwise from top left): Photograph by Adrian Arias; photograph by Debra Zeller; photographs by Justine Highsmith; photograph by Marissa Sonkin; © Fine Arts Museums of San Francisco

MUSIC LISTINGS

CONT>>

REGGAE

Showdown: "How the West Was Won," 10 p.m., free.

BLUES

Biscuits and Blues: Lucky Peterson, 8 & 10 p.m., \$25.
Boom Boom Room: Bill Phillippe, 6 p.m., free.
Pier 23 Cafe: Pugsley Buzzard, 8 p.m., free.

FUNK

Amnesia: Swoop Unit, 6 p.m.
Boom Boom Room: Robert Walter's 20th Congress, Adrian Hibbs, DJ K-Os, 9:45 p.m., \$20.
El Rio: Friday Live: Liquid Girlfriend, DJ

Emotions, 10 p.m., free.
Make-Out Room: "Loose Joints," 10 p.m., \$5.

SOUL

Edinburgh Castle: "Soul Crush," 10 p.m., free.
Knockout:"Oldies Night," 10 p.m., \$5.
Yoshi's San Francisco: All-4-One, 8 & 10 p.m., \$28-\$35.

SATURDAY 7

ROCK

Amnesia: Ash Reiter, Thralls, Upstairs Downstairs, 9 p.m., \$7.
Bottom of the Hill: Sundowner, Kevin Seconds, Great Apes, Started-Its, 9 p.m., \$10.
Hemlock Tavern: Midnite Snaxxx, Youthbitch,

Glitz, 9:30 p.m., \$6.
Red Devil Lounge: State Line Empire, 9 Electric, Butlers, Amongst Thieves, Ratchet, 9 p.m., \$10.
Rickshaw Stop: Judgement Day, Black Map, Death Valley High, 8 p.m., \$10.
Sub-Mission Art Space Ferments, At Our Heels, Residuals, Survival, 7 p.m., \$5.

DANCE

BeatBox: "Bears in the Dark," 10 p.m., \$5-\$10.
Cafe Flore: "Bistrotheque," 8 p.m., free.
Cat Club: "Leisure," 10 p.m., \$7.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
EndUp: "Play," 10 p.m., \$15-\$20.
Infusion Lounge: "Volume," 10 p.m., \$10-\$20.
Knockout:"Debaser," 10 p.m., \$5.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "The Prince & Michael Experience," 9 p.m., \$5.
Mezzanine: "Lights Down Low," 9 p.m., \$22.
Mighty: "Crush," 10 p.m., \$15-\$20.
Monarch: "No Way Back," 10 p.m., \$5-\$10.
Public Works: "Re-Entry,"9:30 p.m., \$10-\$20.
Q Bar: "Homo Erectus," 9 p.m., \$5.
Stud: "Go Bang! Celebrates Sylvester," 9 p.m., \$7.
Temple: Teen Wolf, Cuervo, SwitchBlade, Eddy Santana, Ross.FM, 10 p.m., \$20.
Underground SF: "Push the Feeling," 9 p.m., \$6.
Vessel: Tiger Records Showcase, 10 p.m., \$10-\$30.

HIP-HOP

John Collins: "N.E.W.: Never Ending Weekend," 9 p.m., free before 11 p.m.
Milk Bar: Ensemble Mik Nawooj, Eliquate, Go Ahead, 8:30 p.m., \$10-\$12.
Slate Bar: "Touchy Feely," 10 p.m., \$5.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith



TEEPEE PLAYS THU/5 AT THE HEMLOCK TAVERN

PHOTO BY JAMES MEADOWS

Axelrod, 4-6 p.m., free.
Bazaar Cafe: RonDre., 7 p.m.
Brick & Mortar Music Hall: Roem & The Revival, Jeff Campbell, 9 p.m., \$10-\$15.
Chapel: "Bluegrass Freak Show," 9 p.m., \$12-\$15.
Make-Out Room: Heidi Alexander, James Finch Jr., 7:30 p.m., \$8.
Plough & Stars: Littlest Birds, Shelby Foot Three, 9 p.m., \$6-\$10.
Revolution Cafe: Seth Augustus, 9 p.m., free.

JAZZ

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$20.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Make-Out Room: "El SuperRitmo," 10 p.m., \$5.
Pachamama Restaurant: Peña Eddy Navia & Pachamama Band, 8 p.m., free.
The Ramp: Orquesta La Clave, 5:30 p.m.
Roccapulco Supper Club: Brazilian Independence Day Celebration, 9 p.m.

FUNK

Boom Boom Room: Robert Walter's 20th Congress, Sal's Greenhouse, 9:45 p.m., \$20.

SKA

Slim's: Hepcat, Champions Inc., Cover-Ups, Selector DJ Kirk, 9 p.m., \$24.

SOUL

El Rio: "Hard French," 2 p.m., \$7.
Elbo Room: "Saturday Night Soul Party,"10 p.m., \$10 (\$5 in formal attire).
Independent: Cody ChesnuTT, Jarell Perry, 9 p.m., \$16.
Yoshi's San Francisco: All-4-One, 8 & 10 p.m., \$35.

SUNDAY 8

ROCK

Bottom of the Hill: Rivals, Dance Party Boys, Belligerator, 8:30 p.m., \$8.
Contemporary Jewish Museum: UnderCover Presents: Bob Dylan's Highway 61 Revisited, 2 p.m., \$15-\$20.
El Rio: Callow, Former Friends of Young Americans, Sweat Lodge, 8 p.m., \$5.
Rickshaw Stop: Nobunny, Colleen Green, Monster Women, 8:30 p.m., \$12-\$15.
Slim's: Ed Roland & The Sweet Tea Project, Kingsborough, 8 p.m., \$21.

DANCE

Cafe Cocomo: "2nd Sunday," noon, \$15.
Cellar: "Replay Sundays," 9 p.m., free.
Elbo Room: "Dub Mission," 9 p.m., \$6.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "The Rhythm Room," 8 p.m.; "Sunday Sessions," 8 p.m.
F8: "Stamina Sundays," 10 p.m., free.
Knockout:"Sweater Funk," 10 p.m., free.
Lookout: "Jock," 3-8 p.m., \$2.
Monarch: "Stretch Sunday," 9 p.m., free-\$20.

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Temple: "Sunset Arcade," 7 p.m., \$5.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30 p.m., free.

ACOUSTIC

Brick & Mortar Music Hall: Kelley James, Sam Johnson, 8 p.m., \$9-\$12.
Cafe Du Nord: Jill Tracy, This Way to the Egress, Vagabondage, 7:30 p.m., \$10.
Chapel: Alela Diane, Vikesh Kapoor, 9 p.m., \$15-\$18.
Hemlock Tavern: Matty Charles, 8:30 p.m., \$7.
Plough & Stars: Seisiún, 9 p.m.

JAZZ

Amnesia: Slim Jenkins, Second Sunday of every month, 9 p.m., \$7-\$10.
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free/donation.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Benn Bacot, 7 p.m., \$5.
Yoshi's San Francisco: Tribute to Art Porter & George Howard, 7 p.m., \$21-\$25.

INTERNATIONAL

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
El Rio: "Salsa Sundays," 3 p.m., \$8-\$10.
Ramp: Grupo da Sete, 5:30 p.m.

BLUES

Biscuits and Blues: Two Tone Steiny & The Cadillacs, 7 & 9 p.m., \$15.
Revolution Cafe: HowellDevine, 8:30 p.m., free.
Saloon: Blues Power, 4 p.m.

COUNTRY

Riptide: Joe Goldmark & The Seducers, 7:30 p.m., free.
Tupelo: "Twang Sunday," 4 p.m., free.

EXPERIMENTAL

Legion of Honor: Impressions on Water, w/ Christen Lien, Kriika, 1 p.m., free.

MONDAY 9

ROCK

Bottom of the Hill: Ewert & The Two Dragons, Family Crest, Steer the Stars, 9 p.m., \$10-\$12.
Elbo Room: Grill Cloth, Death Medicine Band, Sex Snobs, Jungle Cat, DJ Dahmer, 9 p.m., \$5.
Independent: Sick Puppies, Candlelight Red, Charming Liars, 8 p.m., \$22.
Slim's: Minus the Bear, Tera Melos, New Trust, 8 p.m., \$25.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.
Milk Bar: Molly Nilsson, Strube Jackson, 8:30 p.m., \$8.
Q Bar: "Wanted," 9 p.m., free.
Underground SF: "Vienetta Discotheque," 10 p.m., free.

ACOUSTIC

Amnesia: Pick Bluegrass Jam, 6 p.m., free; Toshio Hirano, 9 p.m., free.
Cafe Du Nord: Denison Witmer, Amy Stroup, Michelle Malone, 7:30 p.m., \$12.

JAZZ

Le Colonial: Le Jazz Hot, 7 p.m., free.
The Union Room at Biscuits and Blues: Pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

EXPERIMENTAL

Knockout: Son Fish; Electric Noodle; Eyes, Wings, 9 p.m., \$5.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 10

ROCK

Bottom of the Hill: That Ghost, Fleeting Trance, Rybalko, 9 p.m., \$8.
Cafe Du Nord: On an On, Hands, Dangermaker, 9 p.m., \$10-\$12.
DNA Lounge: Hed PE, Short Fuse, 7:30 p.m., \$12-\$15.
El Rio: Turn Me On Dead Man, Twin Trilogy, Brubaker, 8 p.m., \$8.
Hemlock Tavern: Diesto, Hellbeard, Bedrücken, 8:30 p.m., \$7.
Independent: Tobacco, Zackey Force Funk, 8 p.m., \$13-\$15.
Knockout: Mob 47, Koszmar, Replica, Ritual

Control, DJ Ken Prank, 9:30 p.m., \$8.
Rickshaw Stop: Bleeding Rainbow, Love Language, Permanent Collection, 8 p.m., \$12.
Sub-Mission Art Space: No Bone, Screaming Queens, Lunchlady, This or That, 8 p.m., \$5.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.

HIP-HOP

Double Dutch: "Takin' It Back Tuesdays," 10 p.m., free.

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Revolution Cafe: West Side Jazz Club, 5 p.m., free.
Verdi Club: "Tuesday Night Jump," 9 p.m., \$10-\$12.
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INTERNATIONAL

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EXPERIMENTAL

Center for New Music: San Francisco Tape Music Collective, 7:49 p.m., \$7-\$10.

FUNK

Madrone Art Bar: "Boogaloo Tuesday," 9:30 p.m., free.

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Make-Out Room: "Lost & Found," 9:30 p.m., free. SFBG

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ARTS + CULTURE



ANNE DARRAGH, AMY RESNICK, AND JAMIE JONES IN *GOOD PEOPLE*
PHOTO BY ED SMITH



BY ROBERT AVILA
arts@sfbg.com

THEATER Marin Theatre Company's season opener, David Lindsay-Abaire's *Good People*, tackles issues of class and solidarity in the context of a small circle of South Boston peers. It's an issue the play explores with some subtlety, if not always with the full weight of a historical moment as dire as any when it comes to the stratification of income, power, privilege, and status.

Margaret Walsh (Amy Resnick) is a scrappy, middle-aged single mom with a grown but severely impaired daughter. A quick but harried working-class woman (persuasively played with underdog vigor and a complex moral makeup by Resnick), Margaret is a high-school dropout confined to both menial jobs and her old Southie neighborhood — an Irish enclave ringed by creeping poverty and the cyclical violence and dysfunction that can cling to it.

Perennially late, Margie (as she's usually called) is about to be sacked from yet another job, this one at the local dollar-store register, where her young manager, Stevie (Ben Euphrat), is the quietly striving, just-tolerant son of a deceased friend from the neighborhood.

Significantly, Stevie's late mother lives on among her peers in the form of a beloved and oft-repeated anecdote, in which she attempts to cover up in the moment for a brazen act of grocery-store shoplifting. But the story, which Margie tries to leverage to advantage in her bid to keep her job, has a contested aspect: Was it Margie, working a register then too, who turned her in for it?

It turns out this question — with its suggestions of tenuous loyalty, honesty, and honor among Margie's hard-bitten peer group — is just a warm-up for a larger moral contest looming ahead.

Soon Margie moves in with longtime friend Dottie (a comically boisterous and truculent Anne Darragh), but Dottie's new position as fretful, bullying landlady is never far from their

Mass. transit

Class and solidarity are a makeshift matter in David Lindsay-Abaire's *Good People*

interactions. With encouragement from her pal Jean (a sure Jamie Jones), Margie — desperate to find work but too proud to return to the Gillette factory (perpetual employer of last resort) — seeks out an old classmate, Mike (an excellent, subtly shape-shifting Mark Anderson Phillips). He once briefly dated Margie in high school, before going off to college and medical school, ultimately escaping Southie for upper-middle-class Chestnut Hill.

It's Margie and Mark's reunion that provides the meat of the drama. Margie is a proud but desperate interloper in Mike's now thoroughly bourgeois world, and needles him about his class pretensions as a method of maneuvering to some advantage in her quest for his help. She's also haunted by an idea of what might have been her life if she had escaped Southie, like (or with) Mike. At the same time, in his new milieu, Mike draws heavily on a macho, street-smart, bootstraps image he has fashioned from his past — ostensibly to make up for a certain effete status vis-à-vis his wife, Kate (ZZ Moor in a bright, well-measured and quietly ferocious performance), the sophisticated, upper-middle-class African American daughter of Mike's old boss and mentor.

Mike and Margie's reunion, therefore, seesaws on a fulcrum of status, class advantage, street cred, and secrets. And if class tends to trump race in the play's particular admixture of power, race remains a

crucial part of the story — rushing back from Mike's Southie past in a way that drives another wedge between the married couple's already strained partnership.

Despite being initially top-heavy with self-conscious Boston accents, director Tracy Young's admirable cast soon stretches out into some extended and nuanced scenes. Particularly impressive are Resnick, Phillips, and Moor who, in the second act's opening sequence in Mike and Kate's luxurious Chestnut Hill home, bring the play's themes into full swing with slow-burning intensity.

Interestingly, opening night saw by far the biggest laugh go to a seemingly throwaway line. After Margie crashes an evening at Mike and Kate's home, Mike idly asks his unwanted guest if she likes the wine his wife has offered her. "How the fuck should I know?" retorts Margie, not unkindly.

Wine, and especially the appreciation of wine, is of course heavily class-coded, and the whole scene is an understated class rumpus of sorts. But the rolling laughter this line provoked among the generally comfortable Marin County audience probably spoke to more than just knowingness on that score. It sounded like a genuine, joyful release — an acknowledgement, maybe, that class is a burdensome masquerade, and in its pretense and hidden anxieties it's exhausting, including for those with passes and pretensions to a certain elevation on the ladder. Although that burden is incommensurate to the physically and psychically wrecking demands, degradations, and insecurities saddling those on the lower rungs, it's in the "conceit" of class that the play opens common ground with the audience. **SFBG**

GOOD PEOPLE

Through Sept. 15

Tue and Thu-Sat, 8pm (also Thu/5, 1pm; Sept 14, 2pm); Wed, 7:30pm; Sun, 2 and 7pm, \$37-\$58

Marin Theatre Company
397 Miller, Mill Valley
www.marintheatre.org

ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Opens Fri/6, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through Oct 12. Lynne Kaufman's acclaimed play returns to the Marsh, with Warren David Keith reprising the titular role. **"San Francisco Fringe Festival"** Exit Theatreplex, 156 Eddy, SF; www.sffringe.org. \$12.99 or less (passes, \$45-75). Sept 6-21. The 22nd SF Fringe presents 36 shows that explore the boundaries of theater and performance.

BAY AREA

Ella, the Musical Center REPeritory Company, 1601 Civic, Walnut Creek; (925) 943-SHOW. \$37-64. Previews Fri/6-Sat/7, 8pm; Sun/8, 2:30pm. Opens Thu/10, 7:30pm. Runs Wed, 7:30pm; Thu-Sat, 8pm (also Sept 28 and Oct 12, 2:30pm); Sun, 2:30pm. Through Oct 12. Yvette Cason portrays the legendary Ella Fitzgerald in this Center REP presentation. **Woman in Black — A Ghost Play** Douglas Morrison Theatre, 22311 N. Third St, Hayward; www.dmtonline.org. \$10-29. Previews Thu/5, 8pm. Opens Fri/6, 8pm. Runs Fri-Sat and Sept 26, 8pm (also Sept 21, 2pm); Sun, 2pm. Through Sept 29. Douglas Morrison Theatre performs Stephen Mallatratt's adaptation of Susan Hill's spooky story.

ONGOING

American Dream New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$35-45. Wed-Sat, 8pm; Sun, 2pm. Through Sept 15. A recently divorced and recently out architect falls in love with his Spanish teacher — and tries to bring him from Mexico to California — in this world premiere by Brad Erickson at the New Conservatory Theatre Center. **BoomerAging: From LSD to OMG** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Extended through Oct 29. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat/7, 8:30pm; Sun/8, 7pm. (Runs Sept 14-Oct 27 at the Marsh Berkeley.) Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food. **In Friendship: Stories By Zona Gale** Z Below, 470 Florida, SF; www.zspace.org. \$20-50. Wed-Thu, 7pm (also Sept 11, 3pm); Fri-Sat, 8pm; Sun, 3pm. Extended through Sept 13. Word for Word performs Zona Gale's "comedy of American manners."

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.com. \$26-38. Thu/5-Sat/7, 8pm. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting. **Hedwig and the Angry Inch** Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast.

Macbeth Fort Point, end of Marine Dr, Presidio of



YVETTE CASON BRINGS
A LEGEND TO LIFE IN
ELLA, THE MUSICAL.

PHOTO BY RYAN
MONTGOMERY

San Francisco, SF; www.weplayers.org. \$30-60. Opens Thu/5, 6pm. Runs Thu-Sun, 6pm. Through Oct 6. We Players perform the Shakespeare classic amid Fort Point's Civil War-era fortress.

Macbeth Main Post Parade Ground Lawn, Presidio of San Francisco, SF; www.sfsakes.org. Free. Sat-Sun, 2pm. Through Sept 15. In its 31st season, Free Shakespeare in the Park also takes on one of the Bard's major tragedies.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. It seems a no-brainer. Not just the HBO series itself — that's definitely missing some gray matter — but putting it onstage as a drag show. *Mais naturelle!* Why was *Sex and the City* not conceived of as a drag show in the first place? Making the sordid not exactly palatable but somehow, I don't know, friendlier (and the canned a little cannier), Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklinia in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha (already more or less a gay man trapped in a woman's body); Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. There's also a solid and enjoyable supporting cast courtesy of Cookie Dough, Jordan Wheeler, and Leigh Crow (as Mr. Big). That's some heavyweight talent trodding the straining boards of bar Rebel's tiny stage. The show's still two-dimensional, even in 3D, but noticeably bigger than your 50" plasma flat panel. (Avila)

BAY AREA

After the Revolution Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Wed/4, 8pm. Opens Thu/5, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 29. Aurora Theatre opens its 22nd season with the Bay Area premiere of Amy Herzog's family drama.

All's Well That Ends Well Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-37.50. Presented in repertory Fri-Sun through Sept 28; visit website for performance schedule. Marin Shakespeare Company continues its outdoor season with the Bard's classic romance.

A Comedy of Errors Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-37.50. Presented in repertory Fri-Sun through Sept 29; visit website for performance schedule. Marin Shakespeare Company presents a cowboy-themed spin on the Bard's classic.

Good People Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Tue and Thu-Sat, 8pm (also Thu/5, 1pm; Sept 14, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 15. Marin Theatre Company performs the Bay Area premiere of David Lindsay-Abaire's Broadway triumph about class and poverty.

Lady Windermere's Fan Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; www.calshakes.org. \$35-62. Wed/4-Thu/5, 7:30pm; Fri/6-Sat/7, 8pm (also Sat/7, 2pm); Sun/8, 4pm. California Shakespeare Theater performs Oscar Wilde's comedy.

Orlando Live Oak Theatre, 1301 Shattuck, Berk; www.theatrefirst.com. \$10-30. Thu-Sat, 8pm; Sun, 5pm. Through Sept 15. TheatreFIRST performs Sarah Ruhl's gender-shifting comedy, which takes place over a span of 300 years.

Other Desert Cities Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$19-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 15.

TheatreWorks performs Jon Robin Baitz's family drama, a Broadway hit making its regional premiere here.

PERFORMANCE/DANCE

Caroline Lugo and Carolé Acuña's Ballet Flamenco Peña Pachamama, 1630 Powell, SF; www.carolinalugo.com. Sat/7, Sept 15, 21, Oct 6, 12, 20, 26, 6:15pm. \$15-19. Flamenco performance by the mother-daughter dance company, featuring live musicians. **Christine Ebersole** Feinstein's at the Nikko, Hotel Nikko, 222 Mason, SF; www.ticketweb.com. Thu/5-Fri/6, 8pm; Sat/7, 7pm. \$40-85. The two-time Tony winner performs classic standards and Broadway favorites.

"Mission Position Live" Cinecave, 1034 Valencia, SF; www.missionpositionlive.com. Thu, 8pm. Ongoing. \$10. Stand-up comedy with rotating performers.

"Okeanos Intimate" Aquarium of the Bay, Pier 39, SF; www.capacitor.org. Sat, 7pm. Through Sept 28. \$20-30 (free aquarium ticket with show ticket). Choreographer Jodi Lomask and her company, Capacitor, revive 2012's *Okeanos* — a cirque-dance piece exploring the wonder and fragility of our innate connection to the world's oceans — in a special "intimate" version designed for the mid-size theater at Pier 39's Aquarium of the Bay. The show, developed in collaboration with scientists and engineers, comes preceded by a short talk by a guest expert — for a recent Saturday performance it was a down-to-earth and truly fascinating local ecological history lesson by the Bay Institute's Marc Holmes. In addition to its Cirque du Soleil — like blend of quasi-representational modern dance and circus acrobatics — powered by a synth-heavy blend of atmospheric pop music — *Okeanos* makes use of some stunning underwater photography and an intermittent narrative that includes testimonials from the likes of marine biologist and filmmaker Dr. Tierney Thys. The performers, including contortionists, also interact with some original physical properties hanging from the flies — a swirling vortex and a spherical shell — as they wrap and warp their bodies in a kind of metamorphic homage to the capacity and resiliency of evolution, the varied ingenuity of all life forms. If the movement vocabulary can seem limited at times, and too derivative, the show also feels a little cramped on the Aquarium Theater stage, whose proscenium arrangement does the piece few favors aesthetically. Nevertheless, the family-oriented *Okeanos Intimate* spurs a conversation with the ocean that is nothing if not urgent. (Avila)

"Padme: The Lotus" CounterPULSE, 1310 Mission, SF; www.counterpulse.org. Sat/7, 8pm; Sun/8, 7pm. \$15-25. The 25-member Vishwa Shanthi Dance Company, choreographed by Shreelata Suresh, explores the symbolism of the lotus via south Indian classical dance form Bharatanatyam. **"Pandora Box: Lick This Box!"** Rebel, 1760 Market, SF; www.brownpapertickets.com. Fri/6-Sun/8, 7:30 and 10pm. \$22.50. The *RuPaul's Drag Race* alum performs an evening of comedy, stories, and song.

"San Francisco Magic Parlor" Chancellor Hotel Union Square, 433 Powell, SF; www.sfmagicparlor.com. Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony. **"Traditions"** CounterPULSE, 1310 Mission, SF; www.counterpulse.org. Fri/6, 8pm. \$20. Dancer Ganesh Vasudeva presents a solo exploration of south Indian classical dance form Bharatanatyam. **"Union Square Live"** Union Square, between Post, Geary, Powell, and Stockton, SF; www.unionsquarelive.org. Through Oct 9. Free. Music, dance, circus arts, film, and more; dates and times vary, so check website for the latest. **SFBG**

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LAWRENCE ROTHMAN DEVONWHO

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BROKE DOWN IN BAKERSFIELD

NACONA

THU, SEP 5

MURDER BY DEATH

LARRY AND HIS FLASK & THE 40TH FLOOR

FRI, SEP 6

Gody Chesnutt

Jarel Perry, DJ Harry Duncan

SAT, SEP 7

SICK PUPPIES

CANDLELIGHT RED CHARMING LIARS

MON, SEP 9

ORGONE

J BOOGIE'S DUBTRONIC SCIENCE

TUE 9.13

WARPAINT

FRI 9.20

FOXYGEN

SUN 9.22

GOLD PANDA

SLOW MAGIC • VOICES OF BLACK DJ DIALS

TUE 9.24

LITTLE BOOTS

MNDR

WED 9.25

BLUE SKY BLACK DEATH

SISTER CRAYON

REAL MAGIC

THU 9.26

WILD BELLE

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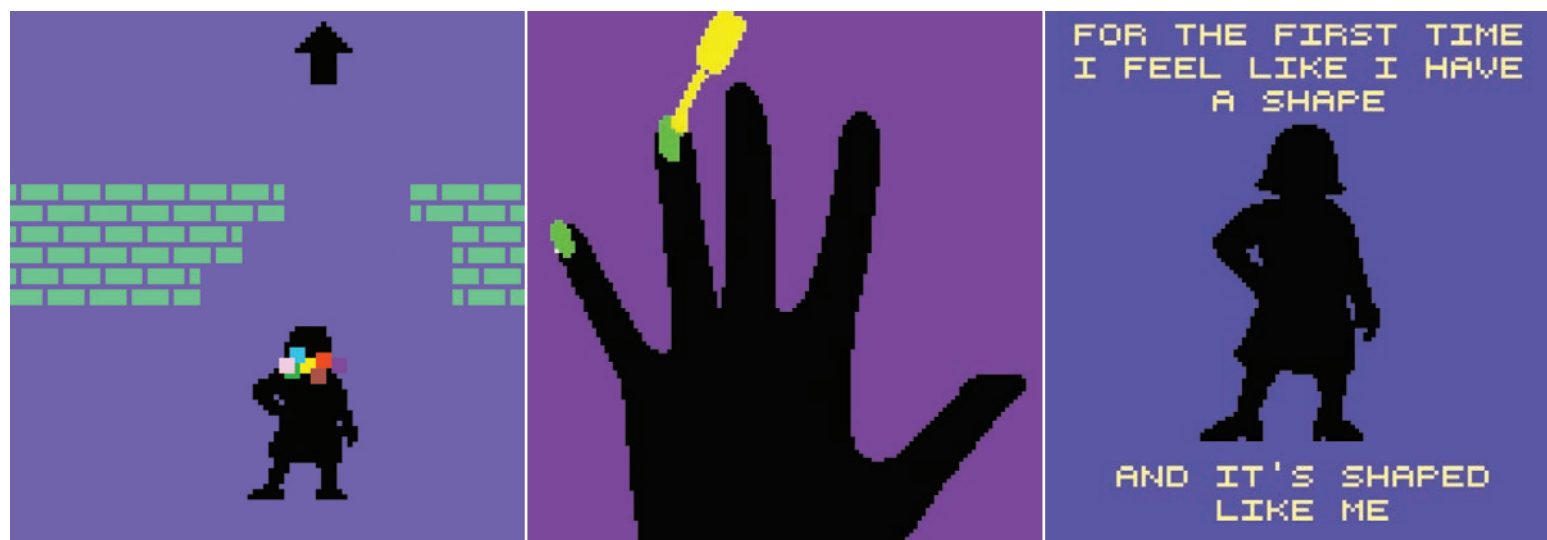
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ARTS + CULTURE GAMER

IDENTITY QUEST: *DYSPHORIA* IS DUE LATER THIS FALL.

SCREENSHOTS COURTESY OF ANNA ANTHROPY



BY JOE FITZGERALD RODRIGUEZ
arts@sfbg.com

GAMER Gamers who've grown weary of blasting aliens and other generic supervillains need not worry: the Bay Area's indie video game designers share your pain. There's an indie game revolution being birthed right here in our backyard, led by a cadre of designers who really couldn't give two flying flamethrowers about making another first-person shooter. The best part? The games are all (mostly) free.

DYSPHORIA

By Anna Anthropy, music by Liz Ryerson
Available via Steam Fall/Winter 2013,
price TBD

Video games go to alien worlds all the time, but rarely have they explored a transgender person's identity until *Dys4ia*. The 2012 Adobe Flash game traced designer Anna Anthropy's hormone replacement therapy journey, guiding the player through trying on women's clothing for the first time, dealing with the agony of shaving, and correcting all the people who call you "sir" instead of "ma'am."

It only takes a moment before you want to slap each pixilated person who blurts out "sir" — and that moment personifies gaming's unique power to make a player experience someone else's life. Anthropy (www.auntiepixelante.com) runs with that concept, yanking and pulling the player (willingly) along the transition into her new gender identity.

Anthropy's new release, *Dysphoria* (note the subtle title change), is not quite a sequel to the original, she says. It's a re-release of the original game with a brand new chapter, one where she

Fall, out

..... This season, indie game designers
..... play by their own rules

tells the story of finally learning to be comfortable with her new self. The new scenes have more detailed animations than the first release, and though *Dysphoria* shares the original's nebulously retro pixel style, the character you control on screen is a fully formed person. This was a conscious choice, Anthropy explains.

"In (the original) the avatar you controlled changed depending on the context. You might be a blobby thing, a shield, or a little munchie mouth thing," she says. "My body and identity were going through a lot of flux at the time, and it made sense for the game to represent that by not having a consistent avatar."

Clearly, this is a new frontier for games; a girl who recently started her journey transitioning told the Bay Guardian that *Dys4ia* gave her the confidence to make the decision to begin hormone therapy and come out to her parents. Though Anthropy notes that hormones aren't necessarily the central experience of being trans, she was touched *Dys4ia* could help people.

Dysphoria will be available via download service Steam "when it's done," Anthropy said, which will likely be at the end of fall or slightly later. The original *Dys4ia* flash game is available at www.newgrounds.com, a website stuffed full of indie games. It's free to play, and simple enough

for even casual gamers to get through in less time than an episode of the *Big Bang Theory*.

CLIMBING 208 FEET UP THE RUIN WALL

By Porpentine

Available at aliendovecote.com; free to play in any web browser

"Leave the tomb behind, and with all your stolen riches, return to the land of the living." Once you click "return," you've started your climb. Where do you go next?

That's a question most Twine games ask, as the text-based games mostly resemble the choose-your-own-adventure books of a 1980s childhood. *Climbing* is one of the better, briefer ones, and though the adventure ultimately is linear, the branching paths will make you chuckle and make you think.

Climb. Climb. Climb. And when you're done, check out twinehub.weebly.com for even more text-based Twine games. You can also learn how to make your own.

HUGPUNX

By Merritt Kopas, music by SCRAPS/
Laura Hill

Available at www.mkopas.net; free to play in Flash-enabled web browsers

Have you ever sat with someone playing Halo, and heard the TV calling out "triple kill, KILLING SPREE!" and other lovely

hyper-masculine achievements? Well, now's your chance to go on a hugging spree.

HUGPUNX is described as a "fluoro-pink queer urban hugging simulator" — and indeed, players basically run around doing just that. Hugging. People. Lots of them. The music is fun and light, and you'll be shimmying in your seat while you play. The game is simple to control — use the arrow keys to move, and Z to hug. Plus, you can hug giant cats. The world needs more games where you can hug giant cats.

CRYPTWORLDS: YOUR DARKEST DESIRES COME TRUE

By Cicada Marionette

Available at www.cicadamarionette.com; free in PC, MAC, and LINUX versions

Missed Burning Man? This game may be a nerdy substitute to the insanity of the desert. Played a bit like *The Legend of Zelda*, the game (created by a Texas-based developer, it's the only non-local product in this list) begins with the player talking to the folks in surrounding towns and crypts, performing fetch quests and collecting inventory items.

Unlike *Zelda*, though, a crypt filled with human sacrifices (who all sort of look like Indiana Jones), a horse-god, and a "programming hell" await you. Hundreds of nerds in plaid pants stand by their desks around a flame, or a volcano, I can't quite tell. But don't worry — once you escape, there's a pulsating monster that resembles somebody's liver just above you. Bring your favorite Burning Man party favors and play this game in the dark for hours. **SFBG**

For a podcast interview with *Dysphoria*'s Anna Anthropy, visit www.sfbg.com.

ARTS + CULTURE ON THE CHEAP



FORGE AND FORAGE AT THE CRUCIBLE'S KITCHEN-FRIENDLY OPEN HOUSE SAT/7. PHOTO COURTESY OF THE CRUCIBLE

On the Cheap listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 4

"The Neuroscience of Magic" SoMa StrEat Food Park, 428 11th St, SF; www.askascientistsf.com. 7pm, free. Buy yourself some tasty food-truck vittles, then settle in for Ask a Scientist's lecture and demonstration with the brain-expanding duo of neuroscientist Adam Gazzaley and magician Robert Strong.

Mark Brennan Rosenberg Books Inc., 601 Van Ness, SF; www.booksinc.net. 7pm, free. The Single Life blogger shares his new memoir, *Eating My Feelings: Tales of Overeating, Underperforming, and Coping with My Crazy Family*.

THURSDAY 5

Michael Shea Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from his apocalyptic, Hollywood-tinged thriller *Assault on Sunrise*.

FRIDAY 6

"Word/Play" Booksmith, 1644 Haight, SF; www.booksmith.com. 7pm, \$10 (includes drinks). Two teams of writers (including Eric Berkowitz and Sarah Griff) do battle in "made-up games of literary ridiculata."

SATURDAY 7

"Bone Brewfest and Street Fair" Pyramid Alehouse, 901 Gilman, Berk; bonebrewfest2013.eventbrite.com. Noon-4pm, free (beer-tasting tickets, \$30). Pyramid Alehouse and 107.7 the Bone team up for this street fair featuring live music (Van Halen tribute band Hot for Teacher and Led Zeppelin tribute band Custard Pie), food trucks, beer tastings, and more.

Crucible Fall Open House Crucible, 1260 7th St, Oakl; www.thecrucible.org. Noon-5pm, free. The industrial-arts space's seasonal open house is themed "Tools to Table," so you know what that means: fire meets food! In addition to the obligatory food trucks, look for flame workers crafting chopstick rests and swizzle sticks, "kinetic cocktail machines," handmade dinnerware sets, an auction for a totally unique "Crucible Picnic Basket," and more.

Bruce Neuburger Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 1pm, free. The author reads from his memoir and labor-movement commentary *Lettuce Wars: Ten Years of Work and Struggle in the Fields of California*.

"Urban Gardens and Heavy Metal: Keeping Lead off the Menu" Spiral Gardens, 2850 Sacramento, Berk; www.ecologycenter.org. 10am-noon, free. The Ecology Center hosts this lecture and demo on avoiding lead exposure for urban gardeners with Daniel Miller, executive director of Spiral Gardens Community Food Security Project.

SUNDAY 8

Theron Humphrey Booksmith, 1644 Haight, SF; www.booksmith.com. 2pm, free. The author of *Maddie On Things: A Super Serious Project About Dogs and Physics* presents a talk and slide show with the help of his Internet-famous dog, Maddie—who'll be "pawtographing" copies of Humphrey's book.

"KUSF's Rock 'N' Swap Record Fair" McLaren Hall, University of San Francisco, 2130 Fulton, SF; www.kusf.org. 10am-3pm, \$3 (USF students get in free; "early bird shopping special," 6-10am, \$10). Calling all collectors: this long-running event features vendors with rare vinyl, CDs, DVDs, posters, books, and more. You need it all!

"Sunday Streets" Western Addition, SF; www.sundaystreetsf.com. 11am-4pm, free. Portions of Fulton, Fillmore, Grove, and other nearby streets close down for this sprawling block party; there'll be live music, an REI rock climbing wall, a "re-imagine Fulton Street" project, a "History of Wrestling" exhibit, pet activities, and more.

MONDAY 9

Lucy Corin Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from *One Hundred Apocalypses and Other Apocalypses*, her latest collection of short stories.

TUESDAY 10

David Bacon Books Inc., 601 Van Ness, SF; www.booksinc.net. 7pm, free. The journalist and photographer discusses *The Right to Stay Home*, his new book about how economic politics and free trade agreements have affected Mexican immigrants.

Mitchell S. Jackson Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The African American author, who grew up in one of America's whitest cities (Portland, Ore.), reads from his autobiographical novel, *The Residue Years*.

Laurie R. King Books Inc., 3515 California, SF; www.booksinc.net. 7pm, free. The New York Times best-selling author reads from her new thriller, *The Bones of Paris*.

"Poetry Tuesday" Jessie Square, Yerba Buena Gardens, 4th St at Mission, SF; www.ybgsfestival.org. 12:30-1:30pm, free. The senior wordsmiths known as the TODCO Poets read works on romance, family, aging, politics, and more. **SFBG**

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DEATH IN JUNE

SATURDAY SEPT 14 • 9PM
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9.21 GIGAMESH
9.24 WAX TAILOR
9.27 PETER HOOK & THE LIGHT
9.28 FALCON & RAGING STALLION
10.05 YOUTH LAGOON
10.11 LEBOWSKI FEST
10.17 YO GOTTI
10.20 SPECTRUM
10.31 THE MAGICIAN • TENSNAKE
11.23 BARRINGTON LEVY
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BAY-GUARDIAN

FILM



NOOMI RAPACE AND
RACHEL MCADAMS IN
PASSION PHOTO COURTESY
OF ENTERTAINMENT ONE FILMS

BY DENNIS HARVEY
arts@sfbg.com

FILM Despite its intensely collaborative, top-heavy, organizationally complex nature, commercial filmmaking can still be primarily instinctual rather than thoughtful, let alone intellectual. This is not necessarily a good thing. We're accustomed to displays of corporate group-thinking or sheer willful, proud stupidity (hiya, Michael Bay!) in mainstream movies today. But those are exercises of market conformism, whether the makers recognize them as such or not. What about populist filmmakers who go their own way yet grow increasingly dumb and dumber? Should we applaud their auteurist individuality even as all artfulness, taste, and entertainment value rushes toward the drain?

Of course we're talking about Brian De Palma, who at age 73 should deserve more respect — if he hadn't spent decades scuttling it so completely. His new movie is called *Passion*, and one doubts he thinks its lame third-generation lez-ploitation is any less of a passion project than he's made in the past. That is so, so sad.

It's important to remember that this guy once looked like a prince, as promising as Scorsese, through at least the mid-1970s: clever shorts, avant garde flirtations, exceptionally edgy, and inventive indie comedies (1968's *Greetings* and 1970's *Hi, Mom!*), guaranteed future cult classics (1974 rock musical *Phantom of the Paradise*), and tentative major-studio efforts that misfired yet were stylistically compelling (1972 absurdist *Get to Know Your Rabbit*, 1976 mystery thriller *Obsession*). *Sisters* (1973) — his first explicit Hitchcock homage — was a black-comedy horror knockout undervalued at the time because it was distributed by a minor studio (American International) that didn't know how to sell it up-market.

Then came *Carrie* (1976), a brilliantly cast, shot, and scored improvement on Stephen King's wobbly debut novel. It's a succubus movie: no matter how many times you've seen it, you can't watch the opening scenes without getting sucked into the whole thing. Its misanthropy could be excused as cunning satire, undercut by the empathy Sissy Spacek's titular figure evoked. (De Palma never gave a leading female actor such sympathetic free rein before or since.) A commercial success nonetheless considered

Blah lust

Brian De Palma's tame, lame 'Passion'

disappointing due to cheesy publicity better suited to a drive-in horror flick, *Carrie* boosted De Palma to the A list ... where he wanked.

The Fury (1978), *Dressed to Kill* (1980), *Body Double* (1984), and *Raising Cain* (1992) reprised elements of *Carrie* and Hitchcock to guiltily-pleasurable but increasingly inane, sexist, baldly derivative ends. He was still capable of pulling off the odd big, splashy action picture — notably 1983's *Scarface* and 1987's *The Untouchables*, with *Carlito's Way* (1993) and *Mission: Impossible* (1996) enjoyable if distant second-placers — while 1989's *Casualties of War* was a decent stab at serious-issue cinema, dealing with Vietnam War atrocities.

But, argh: *Bonfire of the Vanities* (1990) turned Tom Wolfe's easily-sussed satirical novel into a full-on embarrassment of overt Hollywood stupidity toward anything faintly literary or complex. After the brief, barely redeeming pause for OK style-over-substance exercise *Snake Eyes* (1998), De Palma delivered the monumentally dull *Mission to Mars* (2000), shuddersome old-man-salivating *Femme Fatale* (2002), starry-dreadful noir mystery *The Black Dahlia* (2006), and 2007's *Redacted* — a fictionalized "found footage" reenactment of actual American war crimes that was one of the most inept and offensive movies ever made by a once-important US director. While similarly themed *Casualties* communicated just-enough horror at its similarly fact derived misdeeds, here De Palma appeared to take far too much pleasure in the loudness of our soldiers abroad — not to mention their graphically depicted rape-murder of a teenage Iraqi girl.

I've left little space left to discuss *Passion* because it is so depressingly

unworthy of discussion. Even at this late, dire point, the notion of DePalma directing a remake of Alain Corneau's 2010 hit *Love Crime* suggested camp guilty pleasure at the very least. The original film was a clever if implausible psychological thriller in which a corporate boss (Kristin Scott Thomas) and junior-executive protegee (Ludivine Sagnier) come to fatal comeuppance blows over a particularly cruel abuse of power in the name of love (or heterosexual lust). It was a stereotypical girlfriend par excellence, dressed up via reasonably smart treatment.

You'd expect De Palma to ramp up the lurid and tawdry-violent aspects to delightfully tasteless degrees. (Remember, this is the director whose refined sensibility once showcased a killer's floor-perforating electrical drill thrusting phallically into Janet-Leigh-in-*Psycho* substitute Deborah Shelton in *Body Double*.)

But perhaps what's most depressing about *Passion* is that the life has gone out even from his love of violence and sexploitation. It's a tepid movie, and not even a stylish one. In contrast to Scott Thomas' formidable strength through-negativity (amplified in the recent *Only God Forgives*), Rachel McAdams' villain is just another yuppie princess with a snit fit in store. Sagnier might well be the Gallic answer to Chloe Sevigny, yet her waxy inexpressiveness is still better than another horribly awkward English language performance (see: last year's *Prometheus*) by Swedish star Noomi Rapace.

Hilariously, De Palma has opined that *Passion* lacks his trademark excesses because he targeted it primarily toward female viewers who (market research says) dislike graphic sex or violence. As if most women would enjoy his use of primary female characters as bimbos, prostitutes, bitches, rape victims, backstabbers, and climbers ... if toned down a bit.

Passion (which notably took a full year to secure any US release after a festival debut) commits a sin he's seldom attained previously: it is just dull. It promises titillation. Yet real people and real sex are so plastic and cartooned here they seem the last call of an old-school playboy horndog who can't get it up anymore. **SFBG**

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FILM LISTINGS

VIN DIESEL RETURNS AS THE TITLE CHARACTER IN DAVID TWOHY'S *RIDDICK*, OUT FRI/6.

PHOTO COURTESY OF UNIVERSAL PICTURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to early Labor Day deadlines, theater information was incomplete at presstime.

OPENING

Adore This glossy soap opera from director Anne Fontaine (2009's *Coco Before Chanel*) and scenarist Christopher Hampton, adapted from a Doris Lessing novella, has had its title changed from *Two Mothers* — perhaps because under that name it was pretty much the most howled-at movie at Sundance this year. Lil (Naomi Watts) and Roz (Robin Wright) are lifelong best friends whose hunky surfer sons Ian (Xavier Samuel) and Tom (James Frecheville) are likewise best mates. Widow Lil runs a gallery and Roz has a husband (Ben Mendelsohn), but mostly the two women seem to lay around sipping wine on the decks of their adjacent oceanfront homes in Western Australia's Perth, watching their sinewy offspring frolic in the waves. This upscale-lifestyle-magazine vision of having it all — complete with middle-aged female protagonists who look spectacularly youthful without any apparent effort — finds trouble in paradise when the ladies realize that something, in fact, is missing. That something turns out to be each other's sons, in their beds. After very little hand-wringing this is accepted as the way things are meant to be — a MILF fantasy viewed through the distaff eyes — despite some trouble down the road. This outlandish basic concept might have worked for Lessing, but Fontaine's solemn, gauzily romantic take only slightly muffles its inherent absurdity. (Imagine how creepy this ersatz women-finding-fulfillment-at-midlife saga would be if it were two older men boning each others' daughters.) Lord knows it isn't often that mainstream movies (this hardly plays as "art house") focus on women over 40, and the actors give it their all. But you'll wish they'd given it to a better vehicle instead. (1:50) (Harvey)

Afternoon Delight It takes about five seconds to suss that Kathryn Hahn is going to give a spectacular performance in Jill Soloway's charming seriocomedy. Figuring to re-ignite husband Jeff's (Josh Radnor) flagging libido by taking them both to a strip club, Rachel (Hahn) decides to take on as a home- and moral-improvement project big-haired, barely-adult stripper McKenna (Juno Temple). When the latter's car slash-home is towed, bored Silver Lake housewife and mother Rachel invites the street child into their home. Eventually she's restless enough to start accompanying McKenna on the latter's professional "dates." *Afternoon Delight* is a better movie than you'd expect — not so much a typical raunchy comedy as a deepened dramedy with a raunchy hook. It's a notable representation of no-shame sex workderdom. It's also funny, cute, and eventually very touching. Especially memorable: a ladies' round-table discussion about abortion that drifts every which way. (1:42) *Shattuck*. (Harvey)

Far Out Isn't Far Enough: The Tomi Ungerer Story Fairy tales really do come true — even when they're as strange as the one lived by Hans Christian Andersen Award-winning illustrator, writer, and activist Tomi Ungerer. As a child, he was torn between Nazi Germany and occupied France, growing up in the Alsace region; as an artist, Ungerer possesses a creative fire fueled by the trauma of war and a bisected identity — his native Strasbourg, as he paints it with archetypal vivid colors, "is the splinter of France. When France has indigestion, we're the first to feel it." In keeping with that free spirit, director Brad Bernstein playfully, beautifully captures Ungerer's early years, from the artist's preteen renderings of Nazi horrors, to his formative artistic inspirations, to the outpouring that followed during NYC's golden age of illustration. In Big Apple, children's classics like *Cricter* (1958), *Adelaide* (1959), and *The Three Robbers* (1961) inspired colleagues like Maurice Sendak (here in one of his last interviews) and Jules Feiffer. No niche branding and self-censorship for Ungerer, who happily fed the mid-century's appetite for his drawings; imbued his kids tales with absurdity, fear, and his lifelong fascination with death; and created powerful anti-war posters and iconic illustrations reflecting the struggles of the '60s (and very adult "Fornicon" erotica as well). The latter finally ushered in a kind of closing chapter to Ungerer's American success story, when word spread that the "kiddo" favorite also did porno and his children's books were blacklisted from libraries. Bernstein generally hastens through the decades of "exile" that followed — staying so far from some of Ungerer's personal particulars that we never even get the name of his wife (or is it wives?) — but the time he takes to give the viewer a sense of the witty, quirk-riddled artist's personality keeps a viewer riveted. (1:38) *Opera Plaza*, *Shattuck*. (Chun)

The Flu As a shipping crate stuffed with illegal immi-



grants creeps into a ritzy Seoul suburb, one poor soul within stifles a cough; before long, everyone's dead — save a crusty-eyed youth who's apparently resistant to the disease yet still capable of kick-starting a devastating epidemic. Can the headstrong doctor (Soo Ae) save her sassy tot (Park Min-ha) from certain, blood-spewing death? Will the cocky EMT (Jang Hyuk) be able to help her, and win her heart in the process? Will the muckety-mucks in power get their shit together in time to prevent mass panic and a global outbreak? Zzzzz. Save some gnarly third-act visuals (you won't believe what the government does with the bodies of the afflicted), this disaster movie from writer-director Kim Sung-su fails to innovate on the template laid down by films like 2011's *Contagion* or 1995's *Outbreak*. Also, for all the gory drama, the central storyline (re: the sick kid and the nascent couple) is completely devoid of tension, trudging for two hours toward the most predictable ending imaginable. (2:00) (Eddy)

I Give It a Year This glossy feature writing-directing debut from longtime Sacha Baron Cohen collaborator Dan Mazer has been called the best British comedy in some time — but it turns out that statement must've been made by people who think the *Hangover* movies are what comedy should be like world-wide. Rose Byrne and Rafe Spall play mismatched newlyweds (she's stiff-upper-lippy advertising executive, he's a manboy prankster novelist) who worry their marriage won't last, in part because everyone tells them so — including such authorities as her bitchy sister (Minnie Driver), his obnoxious best friend (Stephen Merchant), and their incredibly crass marriage counselor (Olivia Colman). Also, they're each being distracted by more suitable partners: she by a suave visiting American CEO (Simon Baker), he by the ex-girlfriend he never formally broke up with (Anna Faris). This is one of those movies in which you're supposed to root for a couple who in fact really don't belong together, and most supporting characters are supposed to be funny because they're hateful or rude. There's plenty of the usual strained sexual humor, plus the now-de rigueur turn toward earnest schmaltz, and the inevitable soundtrack stuffed with innocuous covers of golden oldies. Some wince-inducing moments aside, it all goes down painlessly enough

— and Mazer deserves major props for straying from convention at the end. Still, one hopes the future of British comedy isn't more movies that might just as well have starred Vince Vaughn and Jennifer Aniston. (1:37) *Opera Plaza*, *Shattuck*. (Harvey)

Passion See "Blah Lust." (1:42) *Castro*, *Smith Rafael*.

Riddick This time around, the escaped con with exceptional night vision (Vin Diesel) battles aliens and the lingering stink of 2004's *The Chronicles of Riddick*. (1:59)

Spark: A Burning Man Story A few months after kicking off DocFest — and mere days after the flames of Burning Man '13 were extinguished — doc *Spark: A Burning Man Story* opens for a theatrical run. With surprisingly open access to Burning Man's inner-circle organizers, San Francisco filmmakers Steve Brown and Jessie Deeter chronicle the organization's tumultuous 2012 season, a time when the group was forced to confront concerns both practical (a stressful ticket-sale snafu) and philosophical (why are they selling tickets in the first place?) *Spark* doesn't shy away from showing the less-graceful aspects of Burning Man's exponential growth and transformation, but at its core it's a fairly starry-eyed celebration of the artist's allure, reinforced by subplots that focus on artists who view "the playa" as their muse. (1:30) (Eddy)

ONGOING

Ain't Them Bodies Saints "This was in Texas," reads the hand-lettered opening of *Ain't Them Bodies Saints*. It's a fittingly homespun beginning to a film that pays painstaking homage to bygone-era cinema. After its Sundance Film Festival premiere, writer-director David Lowery's first high-profile release earned frequent comparisons to 1970s works by Robert Altman and Terrence Malick. That's no accident; *Saints* openly feasts upon the decade's intimate, sun-burnished neo-Westerns. Though *Saints* earned praise on the film-fest circuit for its craftsmanship, its big-name cast — Casey Affleck and Rooney Mara as lovers separated by his jail stint; Keith Carradine as a shopkeeper with a dark past; Ben Foster as a cop who pines for Mara's character — is likely what will

designer Jade Healy, and composer Daniel Hart — is overtly antique-y. But its actors, particularly Affleck and Carradine, ground what could've been an overly constructed objet d'cinema in subtle, deep emotions. (1:45) *Smith Rafael*. (Eddy)

Austenland Jane (Keri Russell) is a Jane Austen fanatic who finds real-life modern romance highly lacking as compared to the fictive Regency Era variety — though having a life-sized cutout of Colin Firth as Mr. Darcy in her bedroom surely didn't help recent relationships. After yet another breakup, she decides to live her fantasy by flying to England to vacation at the titular theme park-fantasy role play establishment, where guests and staff meticulously act out Austen-like scenarios of well-dressed upper class leisure and chaste courtship. Upon arriving, however, Jane discovers she's very much a second-class citizen here, not having been able to afford the "platinum premium" package purchased by fellow guests. Thus cast by imperious proprietor Mrs. Wattlesbrook (Jane Seymour) as the unmarriedable "poor relation," she gets more flirtatious vibes from the actor cast as sexy stable boy (Bret McKenzie) than the one playing a quasi-Darcy (JJ Feild), at least initially. Adapting Shannon Hale's novel, Jerusha Hess (making her directorial bow after several collaborations with husband Jared Hess, of 2004's *Napoleon Dynamite*) has delightfully kitsch set and costume designs and a generally

CONTINUES ON PAGE 40 >>

"GRADE A: A DRAMA OF ASTONISHING EMOTIONAL PURITY."
—Owen Gleiberman, ENTERTAINMENT WEEKLY

"WORTHY OF THE HYPE... GRIPPING."
—Cheryl Eddy, SAN FRANCISCO BAY GUARDIAN

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—Peter Travers, ROLLING STONE

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—Kenneth Turan, LOS ANGELES TIMES

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sweet-natured tone somewhat let down by the very broad, uninspired humor. Even wonderful Jennifer Coolidge can't much elevate the routine writing as a cheerfully vulgar Yank visitor. The rich potential to cleverly satirize all things Austen is missed. Still, the actors are charming and the progress lively enough to make *Austenland* harmless if flyweight fun. (1:37) *Sundance Kabuki*. (Harvey) **Blue Jasmine** The good news about *Blue Jasmine* isn't that it's set in San Francisco, but that it's Woody Allen's best movie in years. Although some familiar characteristics are duly present, it's not quite like anything he's done before, and carries its essentially dramatic weight more effectively than he's managed in at least a couple decades. Not long ago Jasmine (a fearless Cate Blanchett) was the quintessential Manhattan hostess, but that glittering bubble has burst — exactly how revealed in flashbacks that spring surprises up to the script's end. She crawls to the West Coast to "start over" in the sole place available where she won't be mortified by the pity of erst-while society friends. That would be the SF apartment of Ginger (Sally Hawkins), a fellow adoptive sister who was always looked down on by comparison to pretty, clever Jasmine. Theirs is an uneasy alliance — but Ginger's too big-hearted to say no. It's somewhat disappointing that *Blue Jasmine* doesn't really do much with San Francisco. Really,

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

the film could take place anywhere — although setting it in a non-picture-postcard SF does bolster the film's unsettled, unpredictable air. Without being an outright villain, Jasmine is one of the least likable characters to carry a major US film since Noah Baumbach's underrated *Margot at the Wedding* (2007); the general plot shell, more-

over, is strongly redolent of *A Streetcar Named Desire*. But whatever inspiration Allen took from prior works, *Blue Jasmine* is still distinctively his own invention. It's frequently funny in throwaway performance bits, yet disturbing, even devastating in cumulative impact. (1:38) *Metreon*, *1000 Van Ness*. (Harvey) **Closed Circuit** (1:36) *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. **Cutie and the Boxer** Ushio "Gyu-Chan" Shinohara was a somewhat notorious artist in Japan's fertile avant-garde scene of the 1960s. In 1969, he decided he needed a bigger stage, so he moved to New York. An early 1970s TV documentary excerpted here calls him perhaps "the most famous of the poor and struggling artists in the city," noting that while his often outsized work gets a lot of attention, people seldom actually want to buy it. This is a situation that, we soon learn, hasn't altered much since. Gyu-Chan was 41 when he met wife Noriko, a 19-year-old art student also from Japan. She was swept up in the "purity" of his art and lifestyle; within six months she was pregnant with their only child, Alex (also a talented visual artist). In hindsight, she flatly tells us "I should have married a guy who made a secure living and took responsibility for what he did." We first meet the protagonists of Zachary Heinzerling's doc on Gyu-Chan's 80th birthday. It's hardly a conventionally comfortable old age — in a tone so weary it can hardly be classified as nagging, Noriko reminds him that they're late with the rent on their fairly large yet cluttered Brooklyn apartment-studio. It's a classic dysfunctional-yet-still maintaining marital dynamic: the easygoing, charming, eternal bad boy herded about as successfully as a cat on a leash by the long-suffering wife. Meanwhile Noriko, who one senses has long resented living under the shadow of this larger-than-life figure, feels she's finally escaped his influence in her own work. A quiet,

almost meditative portrait of messy lives, *Cutie and the Boxer* doesn't really answer the question of why these two remained together despite all (her) dissatisfaction. But you get the feeling Noriko, while hardly an emotional open book, loves her burdensome, unruly spouse more than she'd admit. Or at least she's accepted the "struggle" of life with him as her own goading *raison d'être*. You know the saying: life is short, art is long. (1:22) *Opera Plaza*. (Harvey) **Drinking Buddies** Mumblecore grows up in this latest from actor-writer-director Joe Swanberg (currently starring in *You're Next*), about brewery co-workers Kate (Olivia Wilde) and Luke (Jake Johnson), BFFs who'd obviously be the perfect couple if they weren't already hooked up with significant others. At least, they are at the start of *Drinking Buddies*; the tension between them grows ever-more loaded when the messy, chaotic Kate is dumped by older boyfriend Chris (Ron Livingston) — a pairing we know is bound to fail when we spot him chiding her for neglecting to use a coaster. Luke's long-term coupling with the slightly younger but way more-mature Jill (Anna Kendrick) is more complicated; all signs indicate how lucky he is to have her. But the fact that they can only meander around marriage talk indicates that Luke isn't ready to settle down — and though Jill may not realize it, Luke's feelings for Kate are a big reason why. Working from a script outline but largely improvising all dialogue, Swanberg's actors rise to the challenge, conveying the intricate shades of modern relationships. Their characters aren't always likable, but they're always believable. Also, fair warning: this movie *will* make you want to drink many, many beers. (1:30) *Roxie*. (Eddy) **Fruitvale Station** By now you've heard of *Fruitvale Station*, the debut feature from Oakland-born filmmaker Ryan Coogler. With a cast that includes Academy Award winner Octavia Spencer and rising star Michael B. Jordan (*The Wire*, *Friday Night*

Lights), the film premiered at the 2013 Sundance Film Festival, winning both the Audience Award and the Grand Jury Prize en route to being scooped up for distribution by the Weinstein Company. A few months later, Coogler, a USC film school grad who just turned 27, won Best First Film at Cannes. Accolades are nice, especially when paired with a massive PR push from a studio known for bringing home little gold men. But particularly in the Bay Area, the true story behind *Fruitvale Station* eclipses even the most glowing pre-release hype. The film opens with real footage captured by cell phones the night 22-year-old Oscar Grant was shot in the back by BART police, a tragedy that inspired multiple protests and grabbed national headlines. With its grim ending already revealed, *Fruitvale Station* backtracks to chart Oscar's final hours, with a deeper flashback or two fleshing out the troubled past he was trying to overcome. Mostly, though, *Fruitvale Station* is very much a day in the life, with Oscar (Jordan, in a nuanced performance) dropping off his girlfriend at work, picking up supplies for a birthday party, texting friends about New Year's Eve plans, and deciding not to follow through on a drug sale. Inevitably, much of what transpires is weighted with extra meaning — Oscar's mother (Spencer) advising him to "just take the train" to San Francisco that night; Oscar's tender interactions with his young daughter; the death of a friendly stray dog, hit by a car as BART thunders overhead. It's a powerful, stripped-down portrait that belies Coogler's rookie-filmmaker status. (1:24) *Metreon*. (Eddy) **Getaway** (1:29) *1000 Van Ness*, *SF Center*. **The Grandmaster** *The Grandmaster* is dramatic auteur Wong Kar-Wai's take on the life of kung-fu legend Ip Man — famously Bruce Lee's teacher, and already the subject of a series of Donnie Yen actioners. This episodic treatment is punctuated by great fights and great tragedies, depicting Ip's life and the Second Sino-Japanese War in broad strokes of martial arts tradition and personal conviction. Wong's angsty, hyper stylized visuals lend an unusual focus to the Yuen Woo-Ping-choreographed fight scenes, but a listless lack of narrative momentum prevents the dramatic segments from being truly engaging. Abrupt editing in this shorter American cut suggests some connective tissue may be missing from certain sequences. Tony Leung's performance is quietly powerful, but also a familiar caricature from other Wong films; this time, instead of a frustrated writer, he is a frustrated martial artist. Ziyi Zhang's turn as the driven, devastated child of the Northern Chinese Grandmaster provides a worthy counterpoint. Another Wong cliché: the two end up sadly reminiscing in dark bars, far from the rhythm and poetry of their martial pursuits. (1:48) *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Stander) **Instructions Not Included** (1:55) *Metreon*. **Lee Daniels' The Butler** (1:53) *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. **The Mortal Instruments: City of Bones** Adapted from the first volume of Cassandra Clare's bestselling YA urban fantasy series, *The Mortal Instruments: City of Bones* follows young Clary Fray (Lily Collins) through her mother's disappearance, the traumatic discovery of her supernatural heritage, and her induction into the violent demon-slaying world of Shadowhunters. This franchise-launching venture is unlikely to win any new converts with its flimsy acting, stilted humor, and clichéd action. It will probably also disappoint diehard fans, since it plays fast and loose with the mythology and plot of the novel, with crucial details and logical progressions left by the



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wayside for no clear reason. It's never particularly awful — except for a few plot twists that fall wincingly, hilariously flat — but it's hard to care about the perfectly coiffed, emotionally clueless protagonists. Fantastic character actors Jared Harris, Lena Headey, and Jonathan Rhys Meyers are all dismally underused, though at least Harris gets to exercise a bit of his vaguely irksome British charm. (2:00) **1000 Van Ness, SF Center.** (Stander) **One Direction: This Is Us** Take them home? The girls shrieking at the opening minutes of *One Direction: This Is Us* are certainly raring to — though by the closing credits, they might feel as let down as a Zayn Malik fanatic who was convinced that he was definitely future husband material. Purporting to show us the real 1D, in 3D, no less, *This Is Us* instead vacillates like a boy band in search of critical credibility, playing at an “authorized” look behind the scenes while really preferring the safety of choreographed onstage moves by the self-confessed worst dancers in pop. So we get endless shots of Malik, Niall Horan, Liam Payne, Harry Styles, and Louis Tomlinson horsing around, hiding in trash bins, punking the road crew, jetting around the world, and accepting the adulation of innumerable screaming girls outside — interspersed with concert footage of the lads pouring their all into the poised and polished pop that has made them the greatest success story to come out of *The X Factor*. Too bad the music — including “What Makes You Beautiful” and “Live While We’re Young” — will bore anyone who’s not already a fan, while the 1D members’ well-filtered, featureless, and thoroughly innocuous on-screen personalities do little to dispel those yawns. Director Morgan Spurlock (2004’s *Super Size Me*) adds just a dollop of his own personality, in the way he fixates on the tearful fan response: he trots out an expert to talk about the chemical reaction coursing through the excitable listener’s system, and uses bits of animation to slightly puff up the boy’s live show. But generally as a co-producer, along with 1D mastermind Simon Cowell, Spurlock goes along with the pop whitewashing, sidestepping the touchy, newsy paths this biopic could have sailed down — for instance, Malik’s thoughts on being the only Muslim member of the biggest boy band in the world — and instead doing his best to undermine that also-oh-so-hyped 3D format and make *One Direction* as tidily one dimensional as possible. (1:32) *Metreon, 1000 Van Ness.* (Chun)

The Patience Stone “You’re the one that’s wounded, yet I’m the one that’s suffering,” complains the good Afghan wife of *Patience Stone* in this theatrical yet charged adaptation of Atiq Rahimi’s best-selling novel, directed by the Kabul native himself. As *The Patience Stone* opens, a beautiful, nameless young woman (Golshifteh Farahani) is fighting to not only keep alive her comatose husband, a onetime Jihadist with a bullet lodged in his neck, but also simply survive on her own with little money and two small daughters and a war going off all around her. In a surprising turn, her once-heedless husband becomes her solace — her silent confidante and her so-called patience stone — as she talks about her fears, secrets, memories, and desires, the latter sparked by a meeting with a young soldier. Despite the mostly stazy treatment of the action, mainly isolated to a single room or house (although the guerilla-shot scenes on Kabul streets are rife with a feeling of real jeopardy), *The Patience Stone* achieves lift-off, thanks to the power of a once-silenced woman’s story and a heart-rending performance by Farahani, once a star and now banned in her native Iran. (1:42) *Opera Plaza.* (Chun)

Short Term 12 A favorite at multiple 2013 festivals (particularly SXSW, where it won multiple awards), *Short Term 12* proves worthy of the hype, offering a gripping look at twentysomethings (led by Brie Larson, in a moving yet unshowy performance) who work with at-risk teens housed in a foster-care facility, where they’re cared for by a system that doesn’t always act with their best interests in mind. Though she’s a master of conflict resolution and tough love when it comes to her young chargers, Grace (Larson) hasn’t overcome her deeply troubled past, to the frustration of her devoted boyfriend and co-worker (John Gallagher, Jr.). The crazy everyday drama — kids mouthing off, attempting escape, etc. — is manageable enough, but two cases cut deep: Marcus (Keith Stanfield), an aspiring musician who grows increasingly anxious as his 18th birthday, when he’ll age out of foster care, approaches; and 16-year-old Jayden (Kaitlyn Dever), whose sullen attitude masks a dark home life that echoes Grace’s own experiences. Expanding his acclaimed 2008 short of the same name, writer-director Destin Daniel Cretton’s wrenchingly realistic tale achieves levels of emotional honesty not often captured by nar-

ative cinema. He joins *Fruitvale Station* director Ryan Coogler as one of the year’s most exciting indie discoveries. (1:36) *Metreon.* (Eddy)

The World’s End The final film in Edgar Wright’s “Blood and Ice Cream Trilogy” finally arrives, and the TL:DR version is that while it’s not as good as 2004’s sublime zombie rom-com *Shaun of the Dead*, it’s better than 2007’s cops vs. serial killers yarn *Hot Fuzz*. That said, it’s still funnier than anything else in theaters lately. Simon Pegg returns to star and co-write (with Wright); this time, the script’s sinister bugaboo is an invasion of body snatchers — though (as usual) the conflict is really about the perils of refusing to actually become an adult, the even-greater perils of becoming a boring adult, and the importance of male friendships. Pegg plays rumpled fuck-up Gary, determined to reunite with the best friends he’s long since alienated for one more crack at their hometown’s “alcoholic mile,” a pub crawl that ends at the titular beer joint. The easy chemistry between Pegg and the rest of the cast (Nick Frost, Paddy Considine, Martin Freeman, and Eddie Marsan) elevates what’s essentially a predictable “one crazy night” tale, with a killer soundtrack of 1990s tunes, slang you’ll adopt for your own posse (“Let’s Boo-Boo!”), and enough hilarious fight scenes to challenge *This is the End* to a bro-down of apocalyptic proportions. (1:49) *Metreon, 1000 Van Ness.* (Eddy)

You’re Next The hit of the 2011 Toronto Film Festival’s midnight section — and one that’s taken its sweet time getting to theaters — indie horror specialist (2010’s *A Horrible Way to Die*, 2007’s *Pop Skull*, 2012’s *V/H/S*) Adam Wingard’s feature isn’t really much more than a gussied-up slasher. But it’s got vigor, and violence, to spare. An already uncomfortable anniversary reunion for the wealthy Davison clan plus their children’s spouses gets a lot more so when dinner is interrupted by an arrow that sails through a window, right into someone’s flesh. Immediately a full on siege commences, with family members reacting with various degrees of panic, selfishness, and ingenuity, while an unknown number of animal-masked assailants prowls outside (and sometimes inside). Clearly fun for its all-star cast and crew of mumblecore-indie horror staples, yet preferring gallows’ humor to wink-wink camp, it’s a (very) bloody good ride. (1:36) *Metreon, 1000 Van Ness.* (Harvey) **SFBG**

LIGHTNING BOLT (1965) USHERS IN THE VORTEX ROOM’S “MARGHERITIVILLE” SERIES THU/5.

REP CLOCK

Schedules are for Wed/4-Tue/10 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ALBANY 1115 Solano, Albany; www.landmark-theatres.com. \$7. “Family Series:” **Happy Feet** (Coleman, Miller, and Morris, 2006), Sat-Sun, 10:30am.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. “Jawbone Puppet Theater and Pencil Company present:” “Sacred Candy (Summer Puppet Tour 2013),” Wed, 8. “Julie Perini: Video Diaries and Other Adventures in the Everyday,” Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-15. •**Passion** (De Palma, 2012), Wed, 2:45, 7, and **Dressed to Kill** (De Palma, 1980), Wed, 4:40, 9:05.

•**Passion** (De Palma, 2012), Wed, 2:45, 7, and **Femme Fatale** (De Palma, 2002), Thu, 4:40, 9:05. **Mary Poppins** (Stevenson, 1964), Fri-Sun, 7 (also Sat-Sun, 2). Presented sing-along style. **I’m So Excited** (Almodóvar, 2013), Mon-Tue, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Ain’t Them Bodies Saints** (Lowery, 2013), call for dates and times. **Cutie and the Boxer** (Heinzerling, 2013), call for dates and times. **Passion** (De Palma, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times.

CLAY 2261 Fillmore, SF; www.landmark-theatres.com. \$10. “Midnight Movies:” **The Goonies** (Donner, 1985), Fri-Sat, midnight. **“FILM NIGHT IN THE PARK”** This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; www.filmnight.org. Free (donations appreciated). **The Lorax** (Balda and Renaud, 2012), Fri, 8. Washington Square Park, Union at Columbus, SF. **Moonrise Kingdom** (Anderson, 2012), Sat, 8.

GOETHE INSTITUT 530 Bush, Second Flr, SF; goethe.de/sanfrancisco. “German Summer Films:” **In July** (Akin, 2000), Wed, 6:30.



MECHANICS’ INSTITUTE 57 Post, SF; military.org/events. \$10. “CinemaLit Film Series: Rare Gems:” **Sunrise** (Murnau, 1927), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$10. “First Friday Shorts:” “Our Dreams, Our Lives: Transmen of Color Films,” Fri, 6. Free screening. “Comic Relief Zero! An Everything Is Terrible! Stand-Up Special” and “Everything Is Terrible! Does the Hip-Hop!”, found-footage comedy, Sat, 8. “Frederick Marx Documentary Series:” **Hoop Dreams** (James, 1994), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft,

Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “Alternative Visions:” “Phantom Limbs and Mad Scientists: The Films of Nancy Andrews (2009-2010),” Wed, 7. “Yang Fudong’s Cinematic Influences:” **Sacrificed Youth** (Zhang, 1985), Thu, 7; **Yellow Earth** (Chen, 1984), Sat, 6:30. “The Man Who Wasn’t There: Wendell Corey. Actor:” **Desert Fury** (Allen, 1947), Fri, 7; **Sorry, Wrong Number** (Litvak, 1948), Fri, 9; **The Furies** (Mann, 1950), Sat, 8:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Frances Ha** (Baumbach, 2013), Wed-Thu, 7. **Mumia: Long Distance Revolutionary** (Vittoria, 2013), Wed-Thu, 8:45. **Drinking Buddies** (Swanberg, 2013), Wed-Thu, 7, 9:15. **Geteven!** (De Hart and Paradise, 1993), Thu, 9:30. “Comic Relief Zero! An Everything Is Terrible! Stand-Up Special” and “Everything Is Terrible! Does the Hip-Hop!”, found-footage comedy, Fri, 9:30. This event, \$15.

TEMESCAL ART CENTER 511 48th St, Oakl; www.shapeshifterscinema.com. Free. “Dyemark,” sound, projection, and performance by Steve Dye, Sun, 8.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. “Margheritiville: Thursday Film Cult Visits the Wild, Wild World of Antonio Margheriti:” •**Car Crash** (1981), Thu, 9, and **Lightning Bolt** (1965), Thu, 11. **SFBG**

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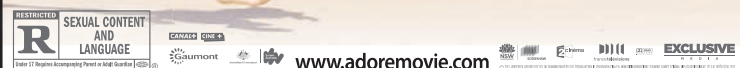
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353093-00. The following is doing business as **HARBOR COURT HOTEL**. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 08/01/13. This statement was signed by Lana Slobodnik in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on August 16, 2013. L#00130. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353348-00. The following is doing business as **THE BRIXTON**. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 01/15/11. This statement was signed by Hugo Gamboa in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 28, 2013. L#00126. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353194-00. The following is doing business as **GES CONSULTING**. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 08/15/13. This statement was signed by Glenn Singleton in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 21, 2013. L#00123. Publication: SF Bay Guardian. Dates: August 28, and September 4, 11, 18, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353347-00. The following is doing business as **SABROSA** The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Hugo Gamboa in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 28, 2013. L#00127. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353234-00. The following is

doing business as **COMPASS Q**. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Patrick Rylee in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 22, 2013. L#00131. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353325-00. The following is doing business as **VOLARE STUDIO**. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/27/13. This statement was signed by Yi Cui in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on August 27, 2013. L#00128. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352902-00. The following is doing business as **NORTH VENTURES**. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/07/13. This statement was signed by Donally Guillero in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 7, 2013. L#00122. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352748-00. The following is doing business as **CAPITAL RESTAURANT**. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 07/31/13. This statement was signed by Samantha Lo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on July 31, 2013. L#00117. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352882-00. The following is doing business as: **Q.T. International Fashions and Designs**. The business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on: 08/06/13. This statement was signed by Uyen Quynh The Tran in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2013. L#00119. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352975-00. The following is doing business as **MIGHTY HERTZ**. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/12/13. This statement was signed by Jason Kwan in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on August 12, 2013. L#00121. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352800-00. The following is doing business as **SCULPTURE SALON S.F.** The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/02/13. This statement was signed by Maria Florencia Aleman in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on August 2, 2013. L#00116. Publication: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549703. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Emily Suzanne Hall & Donald Craig Campbell for change of name. TO ALL INTERESTED PERSONS: Petitioner Emily Suzanne Hall filed a petition with this court for a decree changing names as follows: Present Name: Winston Blake Campbell. Proposed Name: Winston Blake Hall-Campbell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Date: 10/08/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on August 8, 2013. L#00120. Publication dates: August 14, 21, 28 and September 4, 2013.
SUMMONS (FAMILY LAW) CASE NUMBER 12FL07101. NOTICE TO RESPONDENT: RODOLFO ABELINO BAMBA. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: LADY-LYN MANABAT BAMBA. You have 30 CAL-

ENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. **NOTICE:** The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: Sacramento County Superior Court, 3341 Power Inn road, Sacramento, CA 95826.. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is David L. Pfaff, 2917 Fulton Avenue, Suite A, Sacramento, CA 95821, 916-273-9467. This summons was filed by J. Bell, Deputy Clerk on December 7, 2012. Notice To The Person Served: You are served as an individual. Pub dates: September 4, 11, 18, 25, 2013; L#000125.
NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 11, 2013. To Whom It May Concern: The name of the applicant is: DIM SUM LESSEE, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 342 GRANT AVE, SAN FRANCISCO, CA 94108-3607. Type of Licenses Applied for: 70 - ON-SALE GENERAL RESTRICTIVE SERVICES, L#00133; Publication Date: September 4, 2013.
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: August 21, 2013. To Whom It May Concern: The name of the applicant is: ANDERSEN AMERICA, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 505 BEACH ST, SAN FRANCISCO, CA 94133-1130. Type of Licenses Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE, L#00134; Publication Date: September 4, 2013.

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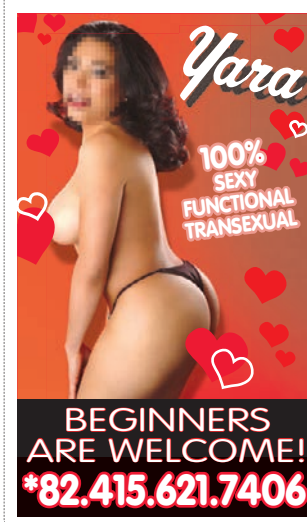
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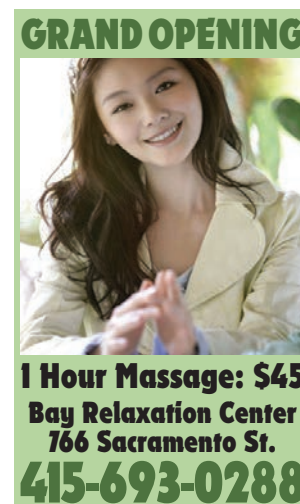


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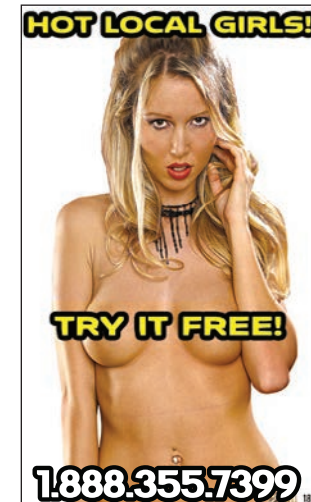
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